

# VOGUE



JULY 15, 1912  
PRICE 25 CTS

THE VOGUE COMPANY  
CONDÉ NAST, President

Helen Dryden



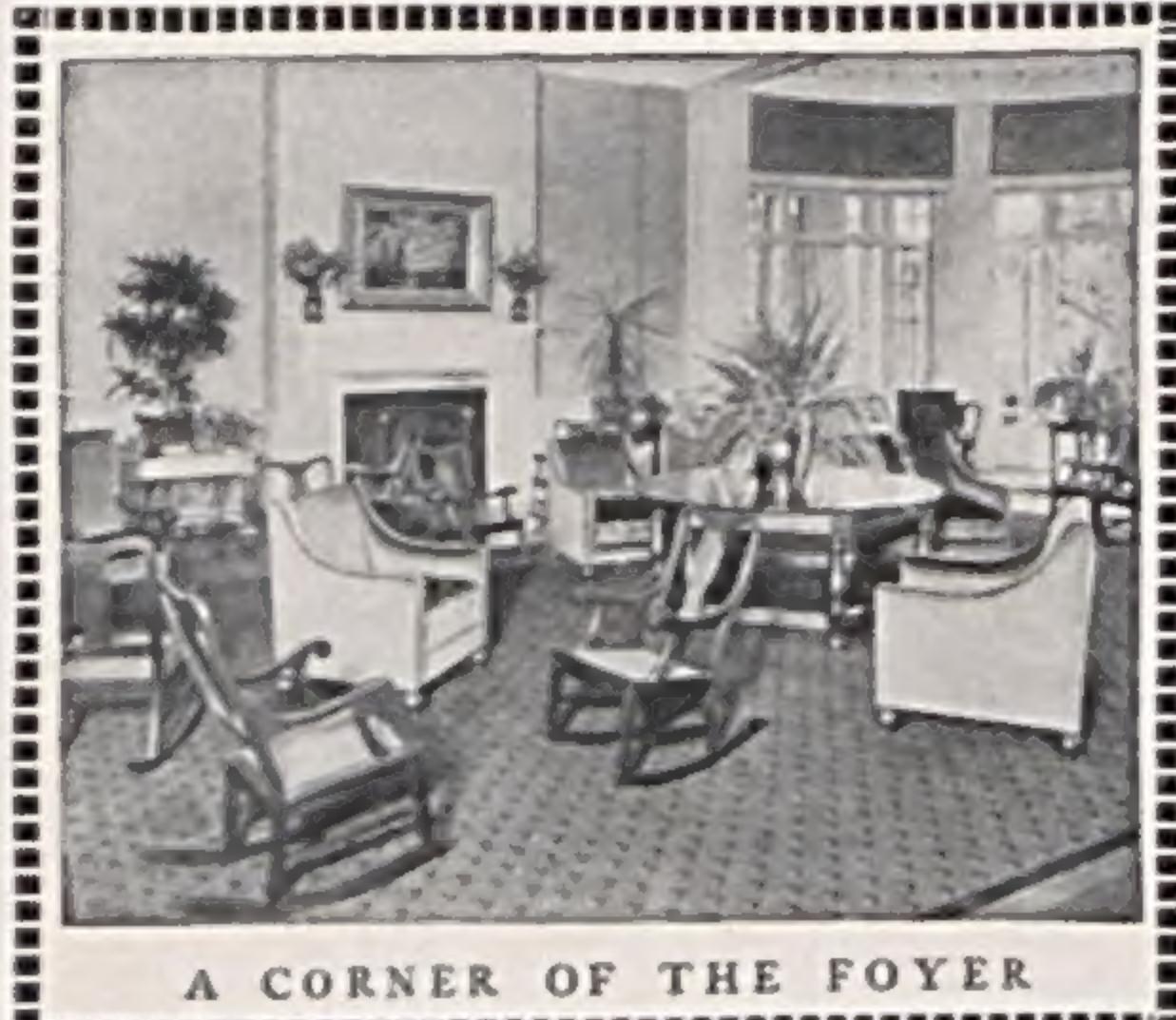
THE O-TE-SA-GA FROM EAST ENTRANCE TO GROUNDS

# The O-te-sa-ga

*On Otsego Lake*

COOPERSTOWN, NEW YORK

A HOTEL at which the summer life is as charming as the house itself. The O-te-sa-ga is a modern, perfectly appointed summer hotel of brick and fire-proof construc-



A CORNER OF THE FOYER

tion, built after the style of an old Colonial mansion, and reflecting in its atmosphere the fascination of Colonial social life. It stands close to the lake,



THE BALL ROOM

which is one of the most beautiful pieces of forest and hill-encircled water in the whole country. The altitude of 1300 feet means cool nights and moderate temperature all summer long.

There are accommodations for 300 guests, and the hotel is so planned that there are no inside rooms.

Close at hand are the golf links and

tennis courts of the Cooperstown Country Club. The fine roads make perfect automobiling and driving, and there are soft hill roads for riding. The lake gives sailing, boating, canoe-

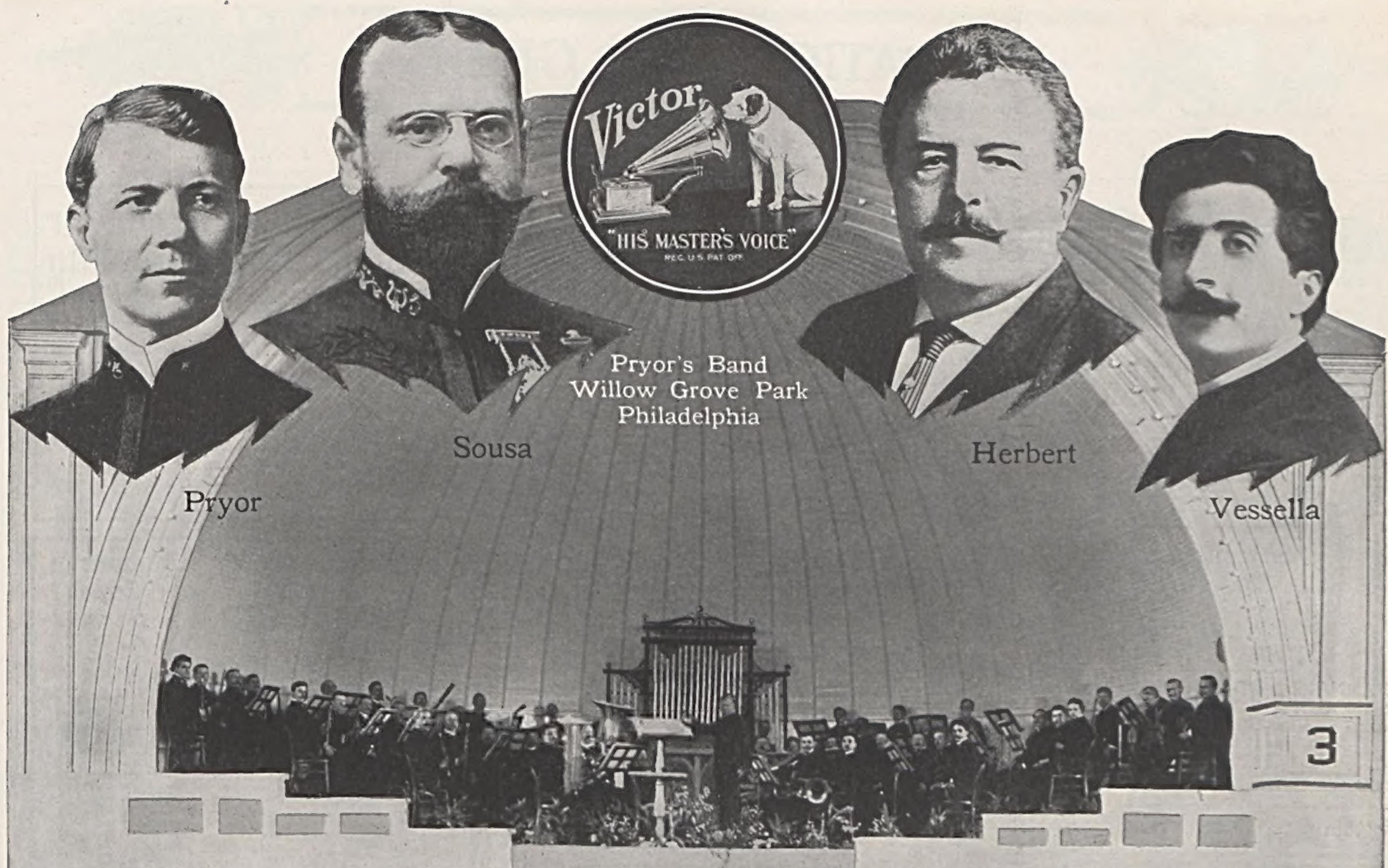


A PARLOR

ing, bathing and good fishing. There is also a garage and livery service. A line on a postal will bring the O-te-sa-ga booklet.

Address The O-te-sa-ga, % The Clark Estates, 2502 Singer Bldg., N. Y.; or, Cooperstown, New York

PAUL L. PINKERTON, MANAGER



With a Victor or Victor-Victrola you can enjoy the music of the most famous bands and orchestras without going a step away from home.

You can make up a program to suit yourself, and hear in one afternoon or evening twelve of the world's greatest musical organizations:

35000	Carmen Selection.....	Sousa's Band
	Freischutz Overture.....	Sousa's Band
16959	Marsovia Waltzes.....	U. S. Marine Band
	Amina Serenade.....	Pryor's Band
31831	Cavalleria Rusticana Prelude.....	Vessella's Italian Band
31832	Sakuntala Overture.....	Kryl's Bohemian Band
31676	Semiramide Overture.....	Police Band of Mexico
16958	Second Chasseurs March.....	Garde Republicaine Band of France
	Apache Dance.....	Black Diamonds Band of London
16479	"De Guardia" Two-step.....	Royal Military Band of Madrid
	Dance "Luis Alonzo".....	Royal Military Band of Madrid
70070	Dance of the Hours.....	Victor Herbert's Orchestra
58021	Faust Ballet Music—Finale.....	L'Orchestre Symphonique of Paris
31779	Lohengrin Prelude.....	La Scala Orchestra of Milan

Hundreds of other band selections, and grand opera arias, sacred music, popular song hits—everything you wish.

Any Victor dealer in any city in the world will gladly play your favorite music and demonstrate to you the wonderful Victor-Victrola.

**Victor Talking Machine Co., Camden, N. J., U. S. A.**  
Berliner Gramophone Co., Montreal, Canadian Distributors

Victor-Victrolas  
\$15 to \$200

# Victor

Victors  
\$10 to \$100

New Victor Records are on sale at all dealers on the 28th of each month

# EDUCATIONAL GUIDE

New York

## BARNARD SCHOOLS

Summer Address, Mallett's Bay, Vt.



BARNARD  
SCHOOL for  
BOYS  
AT FIELDSTON  
NEW YORK CITY

4 minutes' walk from 242nd St. B'way subway station. Overlooks Van Cortlandt Park playground. Model school building just completed, opens Sept. 30th. **Outdoor School Life for the City Boy.** Removes him from peril of street after school hours and on Saturdays. From Kindergarten to College. 162 graduates in leading colleges. Only limited number of new pupils taken. 27th year. Illustrated Catalog.

**The Barnard School of  
HOUSEHOLD ARTS**  
226 West 79th St., N. Y. City  
Cooking, Embroidery, Millinery, Dress-making, Arts and Crafts, Accounts, Management. Also English and French. One or all subjects may be taken. 4th year. Catalog.

**BARNARD SCHOOL for GIRLS** 421 W. 148th St.  
NEW YORK CITY  
College Preparatory and General. Kindergarten and Elementary 17th Year begins Sept. 28th. Catalog

**BARNARD ELEMENTARY SCHOOLS**  
Kindergarten and Elementary NEW YORK CITY Boys and Girls Catalog  
226 79th Riverside Drive & 139th W. 148th Ave. & W. 177th

## The Benjamin School For Girls

Beautiful location, overlooking Riverside Drive and Hudson River. Steam-heated building; elevator. Resident and Day pupils. Small classes insure individual attention. Special and Graduate Courses. Preparation for all Colleges. Certificate admits to Smith College. Gymnastics, Domestic Science. Unusual advantages in Art, Music and Languages. Classes in Jewish History, Literature and Bible.

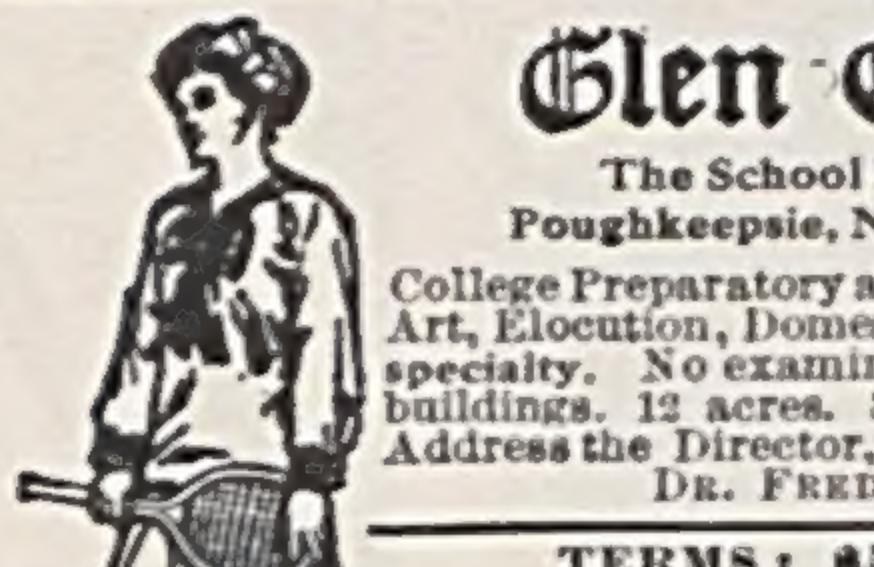
Eighth year begins Oct. 2nd, 1912.  
Illustrated Catalogue sent on application.

Mrs. MAURICE C. BENJAMIN, B. A., M. A., Principal  
144 Riverside Drive, New York City

## AMERICAN ACADEMY of DRAMATIC ARTS FOUNDED IN 1884

Connected with Mr. Charles Frohman's Empire Theatre and Companies  
FRANKLIN H. SARGENT President

For Catalogue and Information, apply to  
THE SECRETARY, ROOM 161, CARNEGIE HALL, NEW YORK



## Glen Eden On-the-Hudson

The School Beautiful for Girls  
Poughkeepsie, N. Y. In the Highlands  
College Preparatory and Finishing Courses. Music, Art, Elocution, Domestic Science. Outdoor life a specialty. No examinations. Ideal climate; new buildings. 12 acres. Select, limited membership.  
Address the Director.

DR. FREDERIC MARTIN TOWNSEND.

TERMS: \$500-\$600 a year.

**THE BROWN SCHOOL OF TUTORING**  
241 West 75th Street, New York City.  
Founded 1906. Boarding and day school. One pupil at the time with a teacher. Two years' work accomplished in one. Every pupil who has entered the school, with the purpose of going to college, has accomplished that purpose. Open all Summer, both in City and Country.

**The Comstock School** A School of National Reputation  
Removes June 1st to 52 East 72nd St. Offers regular and special courses. Music, art, languages, physical culture, social life, and an opportunity to enjoy the many advantages of New York. Address Miss Lydia Day, Principal.

A most complete boarding school, replete with perfect sanitary conditions and modern equipment is  
**THE KYLE INSTITUTE FOR BOYS**, Flushing, Queensboro, N. Y.  
Primary, Grammar, and High School Depts. Unsurpassed advantage in German. Cheerful classrooms. Gym., swim, pool, baseball field, roller skating rink, military drill, rifle range. \$400. No "Extras."

## An Invitation

THESE two pages will help you to solve one of the most baffling of modern problems.

You are interested in the schools. Either now or some time in the future you will be called upon to select a school for your children—or to advise a friend on the choice of a school. Without definite, reliable information you will find yourself unable to make a satisfactory decision.

Recognizing this perplexity, VOGUE offers you in this "Educational Guide" a compact and dependable index of America's leading schools. Three months ago we announced that we purposed to make this the most carefully edited School Directory in the country. We have accordingly sent representatives to more than two hundred schools, to find out every necessary fact about their methods, aims and objects. In some instances we have spent several days in investigating a particularly interesting school.

The results of this work have been wonderful. We have found new ideas in the art of education that amazed us with their practical value. The unusual qualities of our best schools convinced us that a need exists for an unusual school directory. We have accordingly invited some leading schools of this kind to advertise in VOGUE. Each school in this "Educational Guide" represents something individual—different—original.

For instance, there is one girl's school which offers special courses under great masters in voice, piano, violin and organ—permitting the student also to take any other work of a literary or classical nature. For this course the school gives its diploma. Space forbids enlarging on this most interesting subject. But we will be glad to send you any further information about the schools—especially those schools which advertise on these pages and which we have therefore investigated and found worthy of your patronage. Please address

## Manager Educational Guide

VOGUE  
443 Fourth Avenue New York

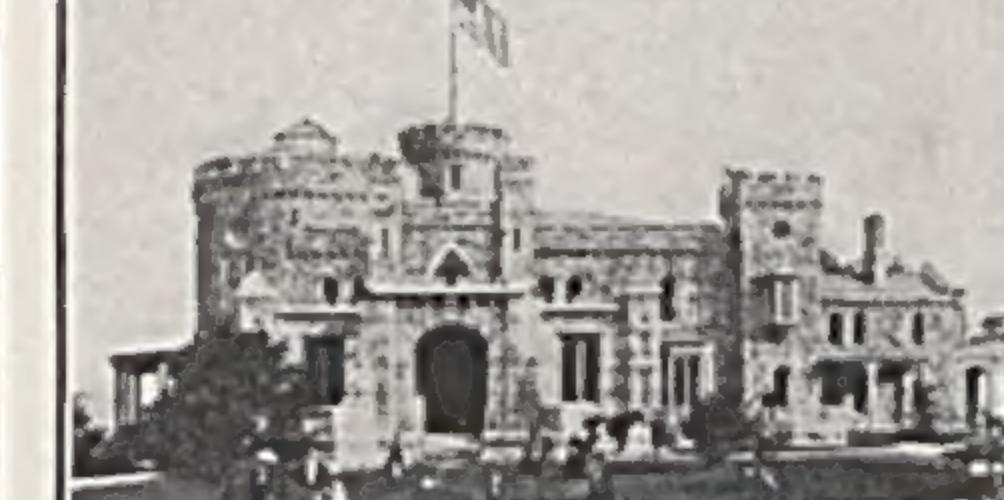
New York, Continued

## A Country School for Girls in New York City Boarding and Day School. "A Real School"

Full Academic Course. Primary Class to Graduation. Upper Class for advanced Special Students. Certificate admits to Colleges. Music and Art. Vacation trips. Summer Tutoring. Out-of-door sports under expert instruction. School Park of 35 acres opposite Palisades of Hudson. School Coach meets day pupils at Subway and in Yonkers.

**MISS BANGS and MISS WHITON**  
Riverdale Avenue and 252nd Street West

## MISS C. E. MASON'S Suburban School

  
For Girls and Young Women  
The Castle Tarrytown-on-Hudson, N. Y.

Upper School for girls 13 to 25; Lower School for girls 8 to 13. An ideal union of home and school life. Advantage of close proximity to the academies of art and science of New York, yet environed by the most beautiful surroundings and beneficial influences. College preparatory, graduating, and special courses; all departments. Certificate admits to leading colleges. New York City Annex. European class for travel and study. For catalogue, address

MISS C. E. MASON, LL.M., Lock Box 731

Mrs. Coates will receive in her home a limited number of girls who wish to study Art, Music, Languages, under special masters. Terms from 4th of October to the 1st of June, \$1,000.00. Will remain open during the Summer of 1912. Circular upon application.

**Mrs. ISABEL D. COATES**, 300 West 85th Street, New York City

**Mrs. Helen M. Scoville's Home and Day School for Girls**  
Advantages of city. Physical Culture, Riding, Swimming, Dancing, Regular Courses, Special opportunities for post-graduates, Music, Art, Home Economics. Individual care, social privileges. European travel classes.

2042 Fifth Avenue, New York, N. Y.

## BLAKE COUNTRY SCHOOL

Tarrytown-on-Hudson, N. Y. Instruction in classes limited to 5 boys or, if preferred, by individual tutoring. For full information, address A. von W. Leslie, A.M., Head Master The Blake Schools, 2 W. 45th St., N. Y.

## The Gardner School for Girls

Resident and Day Pupils. (57th year.) Exclusive location. Regular and Special Courses. Music, Art, Elocution. Physical culture. Aesthetic dancing. Outdoor life. 607 Fifth Avenue, New York City. City advantages with delightful home life.

**NEW YORK, New York, 241 Central Park West, cor 84th St.**  
**The Semple Boarding and Day School**  
for Girls. A city school with country advantages. House directly opposite Central Park. Outdoor sports. Music, Art, Languages, Social recreation. Mrs. T. Darrington Semple, Prin.

## Camps

**Summer Home for Girls** Hillside School will be open during July and August as a summer home for girls. Located on hill in picturesque New England town one hour from New York City. Four acres of ground. Outdoor games. Nature study. Arts and Crafts. Tutoring. Music. Excursions to woods and beaches. Limited number of adults also received as boarders. Address

MISS BRENDLINGER, Hillside, Norwalk, Connecticut

## Connecticut

  
**HILLSIDE** NORWALK, CONNECTICUT  
Founded by Elizabeth B. Mead, 1883  
A school for girls. One hour from New York. Certificate admits to leading colleges. General and special courses. Outdoor sports. Catalog.

MARGARET R. BRENDLINGER, A. B., Vassar, Prin.  
VIDA HUNT FRANCIS, B. L., Smith, Associate

**THE PHELPS SCHOOL FOR GIRLS**  
Wallingford, Conn. College Preparatory and Elective Courses. Strong Intermediate and Primary Departments. Music, Art. Resident teacher in charge of gymnasium and outdoor life. Tennis, Basketball, Riding. For catalogue address The MISSES PECK, Principals.

## District of Columbia

**The Colonial School for Girls** 1729 Connecticut Ave., Washington, D. C.  
Preparatory, graduate and elective courses. Preparation for European travel. Music, Art, Languages, Expression. Advantages of the Capital fully utilized. Out-of-door recreation and sports. Send for catalogue.

Miss C. C. Everett, Principal.

# EDUCATIONAL GUIDE

## Indiana

Indianapolis, Indiana.  
**Miss Landers' School for Girls** Miss Julia E. Landers, principal of Knickerbocker Hall, has opened a Home School for a limited number of girls. College preparatory and general courses. Special advantages in Music and Languages. Send for catalogue. Address Miss Julia E. Landers, 2057 North Meridian Street.

INDIANA, Connersville, R. D. 6, Box 6.

## ELMHURST

Only high grade non-sectarian country school for girls in the Middle West. Number limited to twenty-four.

## Kentucky

**HAMILTON COLLEGE** For Young Women, Lexington, Ky. 44th Year. A Blue-Grass home-school with University advantages. Faculty of 29, beautiful six-acre campus, 5 well-equipped buildings. Standard Junior College Course. Music, Art, Expression. Yearly expense, \$300. For catalogue, address The President, Box 0.

## Maryland



## Educate Your Child at Home

Under the direction of  
**CALVERT SCHOOL, Inc.**  
*(Established 1897)*

A unique system by means of which children from kindergarten to 12 years of age may be educated entirely at home by the best modern methods and under the guidance and supervision of a school with a national reputation for training your children. For information write, stating age of child, to

THE CALVERT SCHOOL, 3 W. Chase St., Baltimore, Md.  
 V. M. HILLYER, A. B. (Harvard), Headmaster.

## Massachusetts

## THE MISSES ALLEN

School for Girls. Opens October 1, 1912. College preparatory and general courses. Address

THE MISSES ALLEN, West Newton, Mass.

## New Jersey

### Education for Mentally Subnormal Children



### Bancroft Training School

29 years of experience, with the co-operation of renowned specialists. Beautiful school property of 18 acres in this quiet village, with seclusion and outdoor life, lawns, orchards and gardens. Limited enrollment insures constant supervision of each pupil. Effective Home Correspondence Course for those unable to send their children here. Summer Home at Owl's Head, Penobscot Bay, Maine. For information, address E. A. FARRINGTON, M. D., Box 130, Haddonfield, N. J.

## Dwight School for Girls

combining the best features of the college preparatory and finishing school with special advantages for postgraduate work. Certificate accepted by leading colleges. Individual attention.

### For Girls

## Miss Beard's School for Girls

Orange, N. J. A Country School, 13 Miles from New York City. College preparatory and special courses, Music, Art and Domestic Science. Illustrated catalogue on request. Address Miss Lucie C. Beard.

## ARMITAGE SCHOOL FOR GIRLS

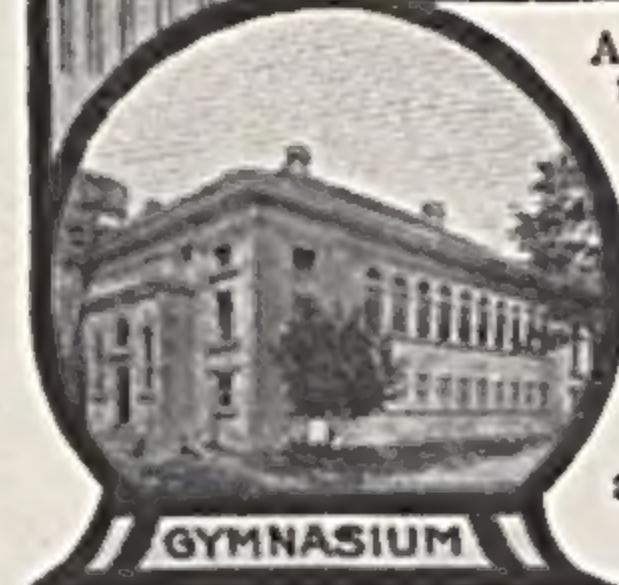
Atlantic City, New Jersey, Box 217

Preparatory and Finishing Courses, Music, Domestic Science, Riding, Swimming. Healthful climate by the sea.

## Maryland, Continued

## National Park Seminary

FOR GIRLS, WASHINGTON, D.C. (SUBURBS)



GYMNASIUM

A real school for real girls, taking account of their general education, growth of special talents, the care of home and health, the desire and need for social life and training.

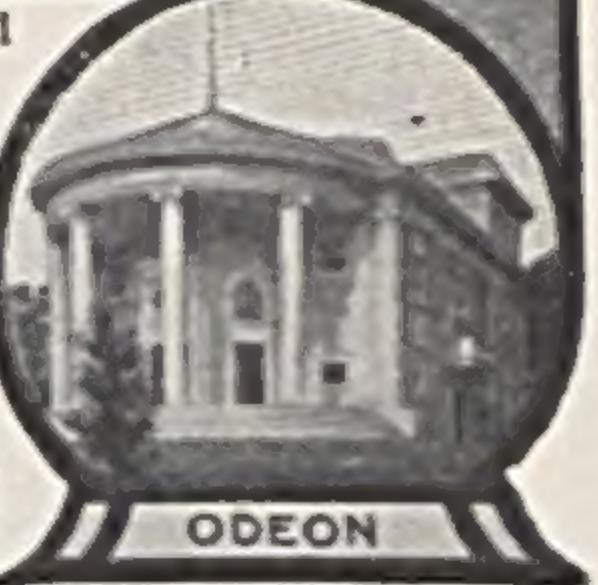
Location on high ground in large private park. Generous equipment of twenty buildings—twelve for school use and eight Club houses—adapted for residence, classes and recreation.

Unique features to insure the advantages of both the large and the small school; the life and the democracy of the one modified by the congenial groups and small classes of the other. All features that would appeal to thoughtful parents.

Academic and collegiate studies—with special departments of Art, Music, Domestic Science, Arts and Crafts, Secretarial Work, Library Economy and Business Law.

Athletics and outdoor life to promote good health and spirits. Pure air, pure water and perfect sanitation. Electric car service to all parts of the city of Washington.

Parents interested in the choice of a school for their daughters should send for illustrated bound volume in which every detail is fully explained. Address Box 173, Forest Glen, Maryland.



ODEON

## Massachusetts, Continued

## Mount Ida School

For Girls

MOUNT IDA is a thoroughly equipped preparatory or finishing school. Beautifully and healthfully situated on a hill six miles from Boston, overlooking the surrounding country.

The wonderful opportunities of Boston in Music, Art and historical associations are freely used. Much is made of music. Advanced courses are offered in Voice, Piano, Violin and Pipe organ under celebrated masters from Boston.

All courses except English are elective. Certificate admits to all colleges. Well equipped and practical domestic science department. New gymnasium, swimming pool, used under scientific direction of an experienced athletic instructor. A resident nurse insures the proper care of health. Delightful home life. Special care is taken to develop conversational powers and love of the beautiful.

Address for full particulars and year book

GEORGE F. JEWETT, A.B. A.M. (Harvard), Principal  
 83 Summit Street - - - - - NEWTON, MASS.

## ROCK RIDGE SCHOOL

147 CLIFF ROAD, WELLESLEY HILLS, MASS.

Gymnasium  
 Bowling Alleys  
 Athletic Field  
 Swimming Pool  
 Tennis Courts

Buildings Modern  
 Equipment Complete  
 Physical Laboratory  
 Chemical Laboratory  
 Manual Training Shop

Location high, dry and healthful in one of New England's most beautiful residential villages. ROCK RIDGE HALL for boys of high school age. Thorough preparation for any college or for business. Masters able, experienced, mature. Every boy an object of constant thought and care: hence well-regulated daily lives, marked improvement, rapid progress. THE HAWTHORNE HOUSE for young boys. Home-like atmosphere. Experienced teachers. Manual training. Constant supervision.

## Ohio

## Ohio

## CINCINNATI CONSERVATORY of MUSIC. ESTABLISHED 1867.

Miss Clara Baur, Directress.



Instructs, trains and educates after the best methods of Foremost European Conservatories. The faculty numbers some of the Leading Musicians and Artists of today.

### ELOCUTION MUSIC LANGUAGES

Location Ideal with respect to home comfort and luxurious surroundings. The most completely equipped buildings devoted to music in America. Day and resident students may enter at any time. Illustrated Catalogue FREE.

MISS CLARA BAUR

Highland Ave., Oak St. and Burnet Ave.

Cincinnati, O.

## New Jersey, Continued

## MISS ETHEL WALKER'S SCHOOL FOR GIRLS

LAKEWOOD, NEW JERSEY  
 Prepares for Bryn Mawr and other Colleges. Special facilities for riding and all outdoor activities. Particular attention given to girls under fourteen. Head of School, Ethel M. Walker, A.M., Bryn Mawr College, Box 170, Lakewood, N. J.

## Pennsylvania

Summer Schools WRIGHTSON SUMMER SCHOOL OF SINGING. Shakespeare's Method of Breathing. Voice Training. Oratorio, Opera and the Classic Song Literature. Opens July 1st, closes September 31st. Canoeing, Fishing, Bathing, Golf, Mountain climbing. Address, until July 1st, Sydney Lloyd Wrightson, 1220 F St., Washington, D. C. After then, Shawnee-on-Delaware, Monroe County, Pennsylvania.

## MISS ANABLE'S SCHOOL

PHILADELPHIA, PA.

Established 1848. An unusual school with an artistic atmosphere.

## Ohio, Continued

## THE H. THANE MILLER SCHOOL for Girls

Limited in numbers. College preparatory and advanced courses. Special advantages in Languages, Literature, History, Music and Art. Preparation for foreign travel. Address Mrs. E. PARK SMITH MILLER or Miss EMMA LOUISE PARRY, A.M., Lenox Place, Avondale, Cincinnati, O.

## Virginia

VIRGINIA, Staunton.

## STUART HALL (FORMERLY THE VIRGINIA FEMALE INSTITUTE)

A Church School for Girls in the Blue Ridge Mountains. Diploma for general and music courses. College preparation.

Founded 1843. MARIA PENDLETON DUVAL, Principal.

SOUTHERN FEMALE COLLEGE 50th Year \$250 to \$350  
 Historic School for Girls, after highest Virginia standards. Social training. Five buildings with gymnasium. Regular and special courses, Music, Art, Elocution, Domestic Science, New Pianos, Steam Heat, Electric Lights, Outdoor Athletics. Catalogue, ARTHUR KYLE DAVIS, A. M.

222 College Place, Petersburg, Va.



## Two Vogue Patterns of Special Interest

THE sketch on the left shows a very smart linen frock—one of those deceptively simple models that cost so much if you import them direct from Paris, and so little if you make them up yourself from VOGUE Patterns.

At the foot of this column is an effective costume trimmed with all-over embroidery and macramé lace. Excellently adapted for wear at more formal warm weather occasions.

Either or both of these patterns will make a notable addition to your Summer wardrobe.

2051/14  
Waist or skirt, 50 cents

WE have drawn up a schedule of our pattern selections for the next few months. You may find this programme a great convenience if you will cut it out and keep for reference.

SUMMER CLOTHES receive the place of honor in this number of VOGUE—beside the models illustrated here, there are sixteen distinctive designs on pages 46 and 47.

OUTDOOR COSTUMES will be featured in the next VOGUE, dated August 1st.

SCHOOL OUTFITS for girls will appear in VOGUE of August 15th.

SPORTSWOMEN'S DRESS, its correctness assured by irreproachable cut, will be the feature of VOGUE Patterns in the September 1st number.

AN AUTUMN OUTFIT, personally selected by our Editors from next season's smartest models, will appear September 15th.

WE have also prepared a little special leaflet of lingerie models, including petticoats, negligees, nightgowns, combinations, etc. This folder contains a careful selection from VOGUE's stock of smart, well-fitting lingerie patterns.

Merely send us a stamped and addressed envelope, with a request for our special Lingerie Catalogue, and we will send it to you by return mail. Orders for Patterns, as well as for the Lingerie Catalogue, should be addressed:

VOGUE  
Pattern Department  
443 Fourth Ave., New York



2041/14  
Waist or skirt, 50 cents

# S and X

### To Insert Your "S & X" Advertisement

RATES.—For the first 25 words or less, \$1.00. Additional words five cents each. Price when given, as Price \$4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

### To Reply to These Advertisements

REPLIES to these advertisements should be placed in a stamped envelope with the number of the advertisement and date written in the corner (e. g. 961-A, July 15th, 1912). Then fold this envelope and enclose it in an outer envelope addressed to us as follows:—Manager Sale and Exchange, VOGUE, 443 Fourth Ave., New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

DEPOSIT SYSTEM—In order to facilitate the inspection of articles advertised, VOGUE will receive on deposit the purchase-money for articles valued at \$5.00 upwards. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor.

FOLLOW THESE RULES carefully, but if they do not cover your case, write to VOGUE for further particulars.

### Wearing Apparel

FOR SALE: Green Burmah silk gown trimmed with lace. Havet model (new). Can be worn all the year round. Bust 36. Cost \$65; sell \$30. No. 673-A.

MATERNITY dress of black China silk, Irish lace yoke. Made by specialist for medium figure. Self-adjustable. Never worn. Bargain \$15. No. 676-A.

A RARE opportunity to secure a very handsome real thread lace shawl, unusual and beautiful design, in perfect condition. Size 53x111 inches. Value \$1500. Subject to inspection as per deposit system of VOGUE. No. 669-A.

FOR SALE: Riding habit, Oxford gray wool. Cost \$100; sell \$12. Also Irish Lace Coat—never worn. Cost \$75; sell \$35. Both 38 bust. No. 670-A.

### Miscellaneous

ANTIQUE Wedgwood Medallion Cameo, four black Wedgwood cups and saucers, very old; antique copper bed warmer. In family two hundred and fifty years, perfect condition. No. 672-A.

FOR SALE: At price slightly above cost of pawn tickets, valuable diamond rings, ear screws, sapphire and diamond pendant, ruby and diamond pin. No reasonable offer refused. No. 674-A.

FOR SALE: Graceful and beautifully cut wine decanter, cut glass, height 14½ inches. Sell \$6. No. 675-A.

### Professional Services

CULTURED young woman, expert correspondent, fine penman, desires correspondence of all kinds at her home. Will accept position as secretary. No. 173-C.

REFINED young lady desires position as social secretary or companion. Highest references. Traveling preferred. No. 174-C.

A YOUNG married woman highly respectable, refined, desirous of going home, would make herself useful to lady or children going to England, for passage paid. No. 175-C.

YOUNG woman speaking fluently French, German and Italian, thoroughly familiar with travelling abroad would go to Europe as guide with family or limited party. References exchanged. No. 176-C.

A LADY who has lived abroad and speaks French fluently would chaperone one or two young ladies on a trip through Europe, offering the advantages of French conversation and delightful social introductions. Highest references given and required. Terms \$150 a month and expenses. No. 171-C.

A LADY of culture, good address and pleasing personality has traveled extensively in Europe (pupil of Joseph Israels) wishes a position in a refined family, where her expert method enabling amateurs to do effective work in oil or water color, in a short time, will be appreciated. Can assist in arranging for affairs, active, generally adaptable, good reader, very fond of pets, popular as a chaperone with young ladies. Highest references as to character and ability. No. 172-C.

## Nurses Outfitting

ASSOCIATION

54 West 39th Street  
Near 5th Avenue, New York

### Correct Uniforms for Maids

FOR HOUSE AND STREET

*The only and original specialty  
house of this kind in  
the world*

Our expert service department is ready at all times to carefully and promptly fulfill your individual requirements.



Write for beautifully illustrated Catalogue B, showing our latest models

# "And what is Alençon lace?"

asked the slim little person in grey as she set down her cup of tea. "I have a sort of idea, but I honestly don't know. Do any of you?"

"No, I don't," replied the hostess, "but let's look it up. I want to see how it is different from Argentan lace and Dresden point."

"Why, what have you got—a book on laces?" breathlessly questioned the girl in pink voile.

"No, just a dictionary—but it's more than a dictionary. Wait till you see it. It tells you everything you want to know in just the way you want to know it—and lace is just the beginning."

"Can we look up and find out about the pannier skirt?" asked the girl in pink.

"And let's make sure what Staffordshire ware is, and let's settle the discussion about Riccardo Martin."

"And we can see if Romney or Sir Joshua Reynolds painted that picture."

"Come on then," laughed the hostess, and she led the way to a quaint little book-filled, mahogany desk-stand in the corner. In that corner they chattered the rest of the afternoon, bending over the volumes and fluttering the leaves till the tea grew cold. But it was worth it, because it was so different from the usual inconsequential prattle of the usual afternoon. The



## CENTURY Dictionary, Cyclopedia and Atlas

is a work which makes as deep an appeal to cultured women as it does to men. It contains in its twelve exquisitely bound volumes upward of a thousand terms alone relating to dress fabrics and laces. Then beyond this there are the hundreds of topics connected with the interests of active-minded women, ranging all the way from music and the other arts to reading and travel and cookery.

The Century in a woman's home makes that home a delightful center of social culture.

The coupon in the corner is for you to fill out. Tear it off and mail it to us today and it will bring you, without obligation of any sort on your part, The Century Book, a delightful little volume, exquisitely printed and illustrated in color, containing a sheaf of information about The Century which will more than interest you. Merely address—

Use this  
Coupon  
to ask for  
information  
THE CENTURY CO.  
Union Square  
New York City

Send me today full information about the new edition of The Century Dictionary, Cyclopedia and Atlas, with the understanding that this request incurs no obligation or expense on my part.

Name \_\_\_\_\_  
Street \_\_\_\_\_  
Town \_\_\_\_\_ State \_\_\_\_\_  
Vogue 7-15-12

# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

## Boas, Feathers, etc.

**MME. BLOCK.** Ostrich Feathers. Your old feathers made into plumes or novelties equal to new. Dyeing, Cleansing, Curling our specialty. 36 West 34th Street, New York.

## Bridge Whist

**"RAD-BRIDGE"** CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

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# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 6)

## Miscellaneous—Cont.

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## THE SHOPPER'S FORUM

## Women Who Have Succeeded

ONE of VOGUE's readers came to see us the other day.

She expressed great interest in some of the women who advertise in the "Shoppers' & Buyers' Guide."

"I have often thought of going into business," she told us. "And I admire very much what these women have done. But I suppose they had what I haven't—business training, plenty of friends and enough capital to start their business."

We told our friend that most of the successful business women we know had none of these three advantages when they started. In support of this statement, we told her the stories of a few of the women whose career we have discussed in this column during the past year.

For instance, we said, there is Miss Manie Guion Thompson, who started ten years ago with just \$44 in cash, a single room, and nothing else except the conviction that she could design smart clothes for children.

There is Mme. Nicolaides-Homer, who started as a dressmaker with a paper of pins, a tape measure and a sewing-machine on the instalment plan.

There is Miss Helen Curtis, who had just established a foothold as an artist when her eyesight compelled her to abandon art and become a commissioner in the New York shops.

These three women—and many others whom space prevents our mentioning—are to-day at the head of prosperous enterprises. None of them had special training, and none of them had much capital. They have succeeded in spite of these disadvantages. Each of them came to VOGUE at the outset and gives VOGUE credit for a considerable share of her success.

It is always both a pleasure and a privilege to advise women who are considering ways and means of winning a livelihood. We are also very glad to offer our assistance to the managers of charitable or co-operative enterprises, as for instance the Aquidneck Cottage Industries of Newport.

Now is the moment to make plans for next Fall. We will be glad to hear from you if you are thinking of taking up any form of business open to women. Write to

MANAGER "SHOPPERS' & BUYERS' GUIDE"

VOGUE

443 Fourth Avenue

New York

## Specialty Shops

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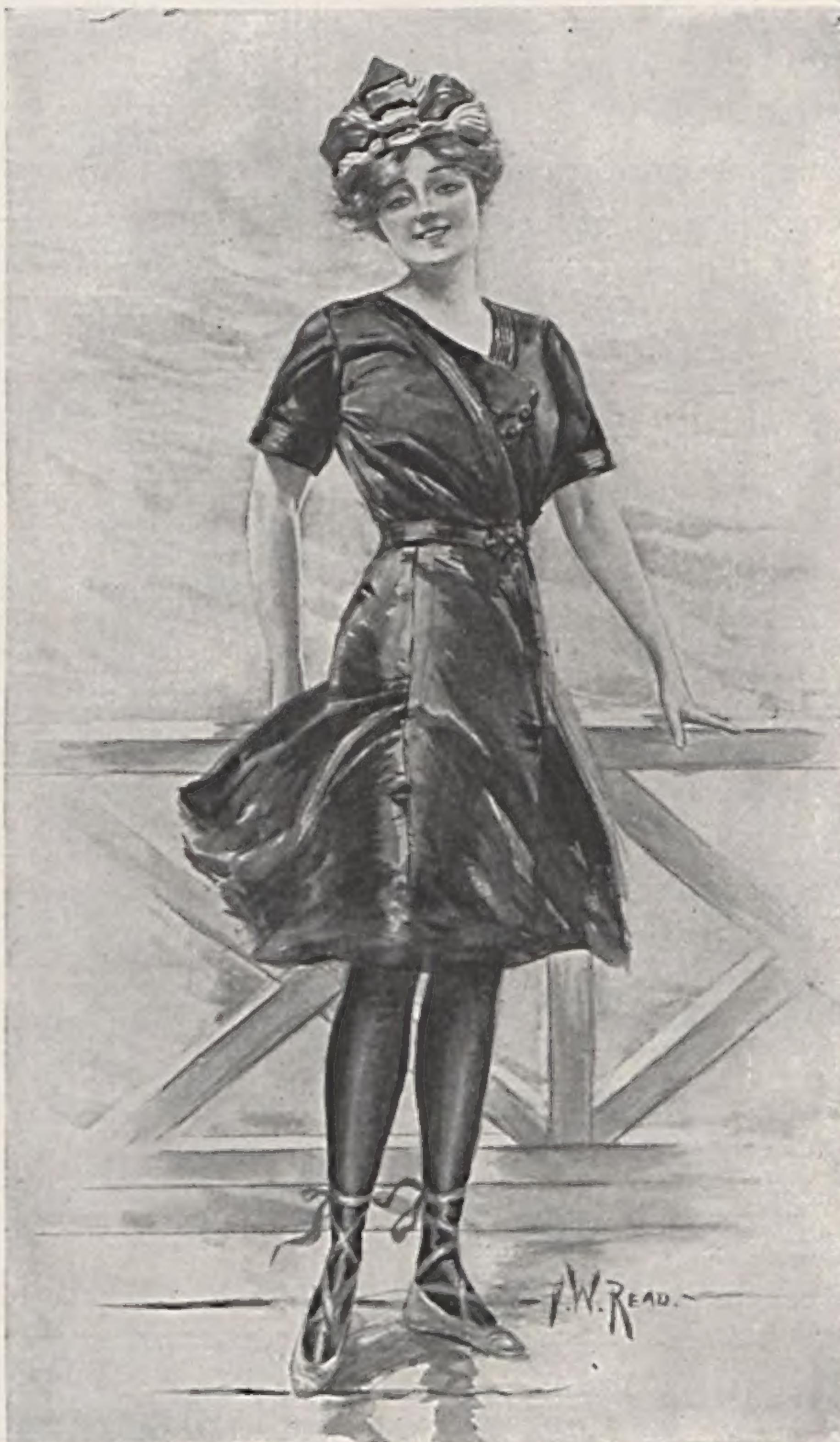
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## The Next Vogue

Were we in search of a title for the next *Vogue*, we should call it The Vacation Number—for it contains much that will interest you apropos of the long holiday weeks that are now beginning.

Little new things are creeping into the mode—be on the watch for them in the next *Vogue* and you will find yourself forewarned against the innovations in fashion promised for next Fall.

The next in our series of articles on homes in France will describe the château of Bevillers-Breteuil, seat of the Marquis de Breteuil who has recently been host to the Prince of Wales.

Ethel Bernard Kelly has written a most vivacious article on "The Happy Valley"—a retired nook in Brittany where the author spent a delightful holiday at a cost of just four and twopence a day!

The New Jersey home of Mr. Emerson McMillin will be illustrated and described in the next *Vogue*, and there will also be two pages of American lawns which are especially adapted for garden parties. These photographs may give you a hint for a garden party of your own.

Dated August 1st, the next *Vogue* will appear on July 25th. The coupon in the corner is placed there as a hint that we should enjoy sending *Vogue* regularly to you twice a month for one year.

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M R S . D O U G L A S H O W A R D G I L L

*Formerly Mrs. Woodbury Kane, whose  
marriage to Captain Gill of the Royal  
Field Artillery took place in London on  
May 28th*

# VOGUE



## THE PRINCES OF THE FLEET

**A**GAIN New York has been visited by Princes of the Blood. On the small Royal and Imperial German squadron, Prince Heinrich XXXVII of Reuss and Prince Christian von Hesse-Philipsthal-Barchfeld arrived in our port on June ninth; they remained until thirteenth.

Prince Heinrich of Reuss—who, by the way, is a grand-nephew of the late German Emperor, William I, and therefore second cousin of the Kaiser—visited this city once before, when he was still a “middy” on one of the German ships cruising the North Atlantic and Caribbean waters, some three years ago.

### THE PRINCE'S NICHE IN THE PEERAGE

The Princess, his mother, is very rich, and as Henry XXXVII is the eldest of her three boys, he will be her principal heir. By birth Her Serene Highness is a Mecklenburg-Schwerin, daughter of Grand-duchess Alexandrine, the youngest sister of the first Hohenzollern Emperor of Germany.

Grand-duchess Alexandrine, after her divorce from her husband, settled down at Berlin with her daughter, Charlotte, and was treated more as a cherished adopted child than as a sister by both her elder brother, King Frederick William IV of Prussia and his Queen. In their wills they afterwards bequeathed to her and to her daughter, the now widowed Princess of Reuss, nearly the whole of their large private fortunes.

In spite of her divorce, the Grand-duchess Alexandrine also derived much wealth from the House of Mecklenburg-Schwerin, and left everything to her daughter, so that merely from a monetary point of view Henry XXXVII is one of the most eligible *partis* in Europe.

### NO. XXXII OF THE HOUSE OF REUSS

Those who know them merely by name sometimes confound this young prince with his

### A Little Excursion Into the History and Ancestry of the Two German Princes of the Blood Who Entered Our Ports for a Brief Five Days' Visit

kinsman, Prince Heinrich XXXII, also of Reuss, though the latter is a considerably older man and on the retired list of the German navy. He is a frequent visitor to New

York and a well-known figure at the best clubs in this city.

He is not a handsome man, for his hair and whiskers are fairly “pink,” as the English

call their bright-red hunting coats, but he is a personage of considerable importance. In the event of the death of the little Crown-Princess Juliana of the Netherlands, his mother, the widowed Princess VII of Reuss, born Duchess of Saxe-Weimar, would stand next to the throne of Holland, her rights to which she has already waived in favor of her eldest son, No. XXXII of this bewildering House of Reuss, every man of which for hundreds of years has borne the name of Heinrich. There is a sentimental reason for this; it is done in grateful memory of Emperor Henry VI of Germany, who conferred upon them their sovereignty.

### A MULTIPLEXITY OF HEINRICHES

This is why the use of distinguishing numbers is necessary; for how else would it be possible amid that multiplicity of Heinrichs to tell one from another? With their numerous children, their branches and side branches, offshoots and twigs, they are, as Carlyle said during one of his frequent fits of ill-temper, “the despair of mankind, and far worse than the picturesque Neapolitan lazzaroni, who candidly have no names at all.”

The Heinrich of Reuss who is oftenest in New York is that No. XXXII who, by right of his mother, would become, should both the present Queen of Holland and her daughter die, King of the Netherlands.

The Reuss-Gera line, to which these two princes belong, has produced in rather more than a hundred years only one hundred and twenty-one “Heinrichs”—a lamentable decrease from days of yore, when four times that number might reasonably have been expected. The senior and main branch of the



Prince Christian von Hesse-Philipsthal-Barchfeld and Prince Heinrich XXXVII of Reuss, who paid us the honor of a visit



The armored cruiser, Moltke

Reuss tree, called "Reuss-Creiz," has an even more disappointing record.

The two little Principalities of Reuss are among the smallest states of the German Empire. That of the elder branch, Reuss-Greitz, has an area of only 120 square miles and a population of about 70,000. The reigning prince is mentally incompetent and without heirs. So the Regent, Henry XXXVII, who is also the heir-apparent of the younger line of Reuss-Gera, and Regent for his aged father, will eventually reign over both principalities, reunited into one after several centuries of separation. The other State of Reuss rejoices in the proud area of 320 square miles and a population of 150,000.

#### "A PRINCE OF CATS"

Prince Christian von Hesse-Philipsthal-Barchfeld—"His Highness" I should have begun by saying—the other young prince on the German fleet, is perhaps a trifle less well off than his comrade in arms, being, I believe, a cousinship or so removed from the Head of his House, Prince Chlodwig or Clovis, Landgraf of Hesse-Philipsthal-Barchfeld. He was born at the Castle of Luisenlund in Holstein, one of the prettiest parks of Germany; great pines bound it on all sides, rivulets and big brooks murmur beneath the foliage of the Park, and wide-petaled, soft-toned flowers grow luxuriantly in the undergrowth.

Had Prince Christian's great ancestor, Elector William I of Hesse, had his way at the Congress of Vienna, this Prince Christian, might have been hailed, as he stepped on American soil, as "Prince of Cats." The story goes in this way: the Hessians descend from an ancient Frankish tribe known,

as Tacitus is good enough to inform us, by the euphonious appellation of "Chatti." In 1814 that good Elector of Hesse just mentioned, feeling much relieved as he glanced around the horizon whence Napoleon's shadow had been removed, implored the Congress to recognize him as "Roi des Chatti." The modest title smacked so much of "Roi des Chats," or "King of Cats," that the mirth it stirred in that grave assembly of European arbiters still echoes down to us through the memoirs of their time.



Chlodwig, head of the Philipsthal-Barchfeld family and elder half-brother of Prince Christian

This same Elector of Hesse was, however, by no means so silly as this story would have him, for, having had the amazing prudence to confide his whole fortune to one, Meyer Rothschild, during the Napoleonic conquest of Germany, he found himself, after Bonaparte's overthrow, one of the richest of European rulers, and, all unwittingly, he also rendered it possible for Meyer Rothschild to create the great financial house which still prospers. The Elector's brother monarchs were most of them totally ruined, but they were improvident sovereigns who thought of nothing but war and the defence of their realms.

#### PROVIDENT ANCESTORS

Frederick II of Hesse, father and predecessor of the would-be "Cat King," also had a decided leaning towards high finance. It was he who sold to England for \$18,000,000 those twenty thousand Hessians who, in 1776, fought against the American patriots in their war of independence.

Prince Christian is closely related to the German Empress, for his mother is, like her,

a member of the House of Schleswig-Holstein, sister of that Duke Frederick who married one of the Kaiserin's sisters.

#### THE PRINCE'S ECCENTRIC RELATIVES

Some of Christian's relatives have been distinguished for peculiar eccentricities. A Prince Charles of Hesse was one of the leaders of the French Reign of Terror, and quietly abandoned his royal prerogatives for the pleasure, it must be supposed, of hearing himself called "Citizen Hesse." Naturally he soon became a bosom friend of that other noble renegade, the Marquis de Robespierre—"Citizen Robespierre," rather.

#### AN ACCOMPLICE OF ROBESPIERRE

The French citizen did not escape the guillotine as did his Hessian accomplice, who later fell into the hands of Napoleon. Without the least hesitation the Emperor sent him to the Ile de Ré, giving him ample leisure to philosophize on the injustices of life. At last the improvised Napoleonic Empire fell with a crash so resounding that it reached even to the Ile de Ré, and "Citizen Hesse" was free once more to roam wherever it might suit him to seek further adventures.

His sister, Caroline, was no less original than himself. When Jerome Bonaparte was created King of Westphalia, a State largely made up of Hessian territory, she actually, strange as it may seem, accepted the post of Lady-in-waiting to King Jerome's Wurtemberger wife.

#### THE LOST PRINCESS CAROLINE

When Jerome's kingdom, involved in the general Napoleonic catastrophe, was disintegrated, Caroline of Hesse disappeared. Nobody just then had the leisure or the desire to search for her, and it was only many years later that she was discovered, quite by accident, at Rome, as the wife of a small dealer in mosaics and curious musical instruments. By him she had a son who, after a few hot and cold vicissitudes, in his turn vanished, and, as they say in the fairy tales, was never heard of more. Caroline of Hesse died in a Roman convent in 1872, leaving her entire property to the saintly place of refuge she had selected for her last years.

D'ARTAGNAN.



## HOW POLAIRE PLAYS "MIOCHE"

**M**IOCHE! Could it be given in New York?

No American actress could give us the *Mioche* of Pierre Berton, nor send its fantastic tenderness across the footlights as does Polaire. But the play would be staged better here—infinitely better. From the beginning to the end of its four acts the scenes are laid upon the decks and within the cabin of a *paquebot* returning to Europe from oriental ports. And throughout those four acts an obviously painted ship, sea, and sky disdain any attempt to produce scenic illusion. They are simply very pretty stage settings provided by the management of the Vaudeville in Paris for their production of *Mioche*. No wind stirs the curtains of the cabin windows, no clouds pass across them, there is no jar, no throb of the sea in the whole play. If it were presented in New York we would smell the good salt air.

But then, no American actress could play *Mioche*. She who essays it must know her

A Pathetic Little Figure, Not a Camille, Not a Mimi, Which the French Actress Impersonates with Much Delicacy and Skill

By MRS. CHEEVER MEREDITH

Boulevards, and her pulse must beat in unison with that of Paris. Delicacy, incontinence, moods as fleeting as the ticking of a second hand—these things Polaire gives *Mioche*, and these things no American woman knows well enough to convey.

#### MIOCHE OF THE BOULEVARDS

*Mioche*, une petite chanteuse, is leaving Singapore, where she has made a little success in that peculiar world frequented by inconspicuous young artistes, to return to the *cafés chantants* and the Boulevards of Paris, her real home. She appears upon the deck of the liner a-glow with that vivacity which is a re-

sult of fever, already irrevocably set aside from the living, yet ignorant of it.

Polaire gives the character both sweetness and craft, both childishness and an evil knowledge. Hers is a little, lost soul smiling and weeping as it goes to join Mimi, Francine, and Musotte. And you will always think of her as you do of them—as a butterfly pierced by a pin.

#### Morbid?

Of course. And none the less terrible because the boulevards are full of such as *Mioche*, who pass gaily and quickly from them to the cheap graves at Père-Lachaise and Montmartre, which are decorated for perhaps five years with tawdry wreaths of violets done in beads.

#### IS THAT POLAIRE?

The first act betrays the crudest stagecraft: surely no *paquebot* ever sailed with the six or seven passengers we see ascend the gangway, and there is no perspective, no background for

(Continued on page 64)



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Miss Marion Hollins, Miss Helen Hitchcock, Mrs. Charles C. Rumsey, Miss Phoebe Cary, and Mrs. H. C. Phipps, in a scrimmage between the "Blues" and "Yellows." Mrs. Phipps is the only member who rides side saddle



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Miss Marion Hollins rode with all the dash of an experienced player and earned two goals for the "Blues"



Mrs. Thomas Hitchcock, the captain of the "Yellows," who lost to the "Blues" by the score of 7 to 5



Copyright by Paul Thompson



Miss Flora Whitney, the daughter of Mr. Harry Payne Whitney, comes rightly by her enthusiasm for polo

Miss Helen Hitchcock and Mrs. H. C. Phipps of the "Blues" doing a little clever team work

SOCIETY WOMEN EXHIBIT THEIR PROWESS AT POLO IN THE FIRST OFFICIAL  
GAME OF THE "MEADOW LARKS" ON THEIR OWN FIELD AT WESTBURY, L. I.



*An attractive old house which has been skilfully remodeled to meet the requirements of a salon of fashion*

## A SPECIALIST IN MIDSUMMER MODES

Maison Tollman, Which Achieved Its First Fame With Its Fine Linens and Laces, is Especially Equipped to Create Lingerie Gowns

THE new house of an old couturier, opened during the early part of the year, stands conspicuous for its sumptuous and artistic decorations among all the gorgeous hôtels of the great French dressmakers. This is the new Maison Tollman.

One enters through a paved outer courtyard into a garden, at the far end of which rise the white walls of the one-time religious institution which Mr. Tollman has so cleverly adapted to suit his needs. The garden at this season of the year is a mass of brilliant flowers, framed in borders of glossy English ivy. Directly in the back, at the end of one of the wings is a small, domed pavilion, covered with a green trellis over which clamber glowing roses. Near the walls grow English daisies and flowering shrubs, massed so well as quite to conceal the stone foundations.

### THE SALON OF THE MANIKINS

On one side of the entrance hall is the beautiful suite of rooms in which the manikins parade. The first room is decorated in green and buff, the second in blue and old-rose. The soft, silken hangings, the low lights and thick carpets, the dull-colored chairs and sofas upholstered in satin damasks and heaped high with embroidered pillows, the luxurious foot cushions scattered over the floor in the true French manner—everything is beautifully appropriate and harmonious. Along the sides of the room stand carved tables covered with odd, brocaded bags, caps, belts, and other rich accessories of the wardrobe.

To the left of the hall is a small office. Adjoining this, and a few steps above it, is the old chapel. It has been left in its original form, with high pointed roof, arched windows, paneled walls, and tall, carved cabinets, now

the repositories of piles of snowy lingerie. What would the stern inmates of a former time think could they see their reliquaries now?

### CREATOR OF LACES

Here repose the great piles of exquisite lingerie and embroidered linens, doilies, centerpieces, and luncheon sets which first made the fame of this house. They are rich with every kind of handmade lace known to the makers, with eyelet work, laid work, and cut work, all done in the large ateliers run by the Maison Tollman. The designs are copied from the ancient laces and porcelains of the Middle Ages and the Renaissance. On the dainty coverings of some of the lingerie pillows the Château de Blois stands out in bold relief from the plain, square meshed background of the new filet lace; every detail of its elaborate carvings and all the intricacies of its marvelous staircase are reproduced with wonderful exactness. So



*In the doorway of the latticed, rose-embowered pavilion stand two manikins in midseason gowns*

great a master of the art of lace-making naturally has an advantage over other designers when it comes to the making of lingerie gowns.

#### THE MANIKINS' DRESSING ROOMS

On the upper floor are the suites of fitting rooms—charming boudoirs furnished with all the artistic luxury that French ingenuity could devise. The walls are hung with satiny fabrics in pastel shades of rose, blue, buff, and green. Sometimes they are plain, sometimes striped and with a frieze of garlands of tiny satin roses in long festoons. In the corner of each room stands a fully appointed dressing table, a cloud of lacy ruffles and silken flowers. The embroidered coverings of the top are protected by a sheet of plate glass, and the ruffles are attached to the foundation in such a manner that they can easily be taken off to launder. These dressing tables, designed solely for the boudoir fitting rooms, have aroused much admiration, and Mr. Tollman has consented to have them copied for some of his patrons.

#### BECOMING A COUTURIER

For many years this establishment has been well known to the American public under the name of the *Maison Haffa*. It first achieved fame for its lingerie, embroideries, and table linens and for its novel accessories. The gold-brocaded *cordelières*, elaborately embroidered and finished with ruffles and roses of gold lace, which have had such popularity recently, were imported from this house several years ago. It is only recently that Mr. Tollman has begun to occupy himself with lined dresses, the real test of the creator of fashions, and now he seems likely to excel in this realm as in the other.

The first photograph on page 14 shows two of the manikins dressed in elaborate lingerie gowns and standing in the garden in front of the house. The manikin on the left wears a gown that is a mass of Cluny lace, serpentine insertion, and heavy, hand-embroidered bands and medallions. It is made on straight, simple lines, as are the majority of Tollman's lingerie models, for their beauty lies in the profusion of handwork.

The other gown shows a striking combination of lingerie and taffeta. The long tunic of fine, white, linen lawn, quite covered with eyelet work, cut work, and heavy Malines lace, opens over a slip of coral-colored taffeta caught up at the knees with a long, silken tassel.

#### MASTER OF THE LINGERIE GOWN

A charming gown for a young girl is pictured in the photograph on this page, that of the manikin standing by the low stone bench. It is of pale pink linen lawn combined with tinted fancy net, which composes the upper part of the waist and skirt. From the low, rounded neck to the top of the knee-high band of linen, embroidered in a chain stitch in white thread, runs a row of small bows made of pink linen rat-tail; each bow is held in place by a crystal button in the center. A short bolero jacket of the linen opens over the fluffy net under-waist, and the long, full, net sleeves are finished with a lapped-over cuff of embroidered linen.

In the doorway of the small pavilion (page 14) stand two manikins dressed in toilettes suitable for the races or for garden parties. The manikin within the doorway wears a gown of white liberty satin veiled with white net, across which run wide bands of flowers heavily embroidered in silk. Bands of Venetian insertion outline the deep, V-shaped neck and trim the front and sides of the skirt. The other gown shown in the picture is of thin white linen lawn, made over a close-fitting skirt of pale pink liberty satin. It is a mass of heavy white embroidery, eyelet work, and bands of Cluny lace; the yoke, the sleeves, and the wide ruffle which finishes the bottom of the skirt are of filmy Chantilly lace.

## TABLE DECORATIONS by LADIES of the ENGLISH COURT

AT the recent Ideal Home Exhibition in London, no one display drew more attention than did that of the dining tables decorated by notable English-women to aid the Middlesex Hospital, in which H. R. H. the Duke of Teck takes so great an interest. So diverse were the decorations that hostesses of most simple as well as most sumptuous homes could find many suggestions.

One table, arranged under the supervision of Princess Alexander of Teck, was decorated in mauve. Lovely china figurines supported baskets of tulips and lilacs, while the solidity of one was offset by the delicacy of the other;

miniature cherry trees, wistaria in bloom, ducks and flamingoes gave the last touches.

The table was covered with a damask cloth, over which, reaching only a trifle beyond the table edge, was a second cloth bordered with colored Japanese figures. Similar decorations appeared on the hand-painted, white satin doilies used to protect the final service plates, and in the silk-tissue lanterns hung above the table. This cleverly decorated table bore the card of the Countess of Darnley.

To the Duchess of Northumberland belongs the credit for a charming table decorated with pink rambler arranged in a tall, central standard and four lower ones. These holders were

so slender that the heavy sprays of roses almost concealed them, and therefore appeared most unrestrained and natural. Four silver candlesticks, one at each corner, and two candelabra at the center lighted the table. At each cover, arranged for the final service, was an engraved glass finger-bowl, in which floated a single rambler rose. The bowls rested on green plates, protected by doilies embroidered in pink.

The center of another table was embellished by a plateau representing an Italian garden with its pergolas, potted plants, ponds, fountains, steps, and balustrades. At either end, rising high above the entrance gates, stood a slender archway crowned with flowers. Plates decorated in blue and red, and gold-banded glassware completed a most unusual arrangement. This table bore the card of the Hon. Frances Wolseley.

#### TWO NOVEL ARRANGEMENTS

A lively hunting scene was the theme of the plateau decorating the table dressed by the Duchess of Rutland. Its tiny hunting lodge, rambling roads, hedges, hunters in pink, spirited horses, and pack in full cry, were most realistic. White candles and plain white shades admirably restrained its vivid coloring. The handsome place plates were appropriately decorated with pheasants and a rich green border. A tiny bundle of fagots at each cover formed a suitable support for the place card. This was a pretty idea for a hunt breakfast.

The name of Mrs. Bland Sutton appeared on a table elaborately set with antique silver figurines, candelabra, bon-bon dishes, and a fruit bowl. The flowers were pale yellow irises, held in slender standards grouped about the central fruit dish. The red-skinned bananas, black Hamburg grapes, and white Algerians were particularly well suited to the rich setting.

The table of Lady Ornamore Brown had as its main decoration a beautiful cut glass bowl resting on a centerpiece embroidered in pink. This bowl and four cut glass vases contained pink tulips and asparagus *plumosa*. The pink shades on the silver candelabra and rose tints of the hand-painted plates completed a simple but charming scheme. Lady Arthur Hill decorated her table with lavender iris and matching, silver-fringed candelabra.

It must be remembered that English table decorations are rather more elaborate than we would consider good form, and that many of the schemes described here were designed for special occasions, such as fêtes and hunt-breakfasts, for which they would be perfectly appropriate, although too ornate for ordinary dinners.

The idea of having notable society women decorate the tables for a charity exhibition is an excellent money-raising scheme which might profitably be followed for their charities' sake by some of our American women.



The garden, which at this season is a mass of glowing flowers, makes a wonderful salon for the display of summer gowns

asparagus *plumosa* gave lightness to the whole. At the covers were plates with open-work borders and flowered centers, and knives and forks with Dresden china handles. Mauve-colored bon-bons and candle shades completed the decorations.

#### AN ANCIENT AND A MODERN TABLE

Lady Sackville's table was quite unique. It was set with eighteenth-century plates and old-fashioned knives and two-tined forks with tortoise-shell handles. In a row down the center of the table stood four ebony and silver standards, said to be of the time of Charles II. The standards supported silver candelabra with shades painted in dark, rich tones. A handsome silver repoussé jar was used for the central ornament, and about this were laid garlands of smilax and red carnations.

A Japanese water-garden on one table produced a novel effect. Plate glass represented the water. Rising from it and connected with each other by delicate bridges were three tiny islands, each with its complement of quaint pagodas and gay lanterns. Masses of iris,



White foulard sprinkled with blue polka dots, large and small, is combined with plain blue foulard, which is used for the long vest and deep skirt bands. Collar and cuffs are of white embroidery and plaited net

Plain green linen trimmed and hemmed with a two-toned, striped linen of a darker green. Green ball fringe is used to outline a series of well-arranged angles on both the simulated bolero jacket and the narrow skirt

The notching of the collar of English eyelet embroidery and the buttoned closing of the blouse of this chamois-colored linen frock are repeated with odd effect on the skirt

THE ART OF SIMULATION AS PRACTISED BY THE  
FRENCH COUTURIERS IS SHOWN IN THE VEST, BOLERO,  
AND FALSE OPENINGS OF THESE MID-SEASON MODELS





Photograph by Aimé Dupont

*Miss Gertrude Andreac, daughter of Mr. and Mrs. Otto Andreac, was recently maid-of-honor to her sister*



Photograph by Aimé Dupont

*Mrs. Alfred Shaughnessy, daughter of Judge Henry Bradford and daughter-in-law of Sir Thomas Shaughnessy*

## A S S E E N b y H I M

Each year we make more of our suburban season than ever before, and it is Long Island that is carrying off most honors nowadays. The opening of the Piping Rock Club will do much to change conditions on the North Shore. There are plenty of charming new people there who are entitled to be "in," and who are rapidly winning their way. Long Island at one time was considered almost impossible as a try-out ground for those who were going through the novitiate of their entrance into society, but each year sees dozens of aspirants from this fertile field welcomed in New York circles.

The opening day in Locust Valley, which interfered just a bit with the Horse Show at the Belmont Park Terminal, was most successful. Everybody felt thoroughly at home, and even a few of the most conservative matrons indulged in the after-luncheon smoke—a shock possibly to some who cannot become accustomed to this continental and now English habit.

### GASTON OR GIUSEPPE?

That absurd strike of the hotel waiters swept the town clean of those who live at, or frequent hotels. There was too great danger of not getting things to eat and of having a ridiculous demonstration. As for tips, they will never be abolished. And no one deserves tips less than the present race of waiters in our best restaurants and hotels. Fifteen years ago there were excellent French and some Teutonic waiters at the Fifth Avenue hotels of that day. They knew us and our likes and dislikes, and they endeavored most conscientiously to please. One still meets this same kind of waiter in London and Paris, in Vienna, Berlin, and other continental cities, but they

### The Novitiate of Long Islanders—Giuseppe and Constantine Must Be Replaced by Karl and Gaston If We Would Have Competent Waiters

have disappeared from New York. Some have been translated to head waiters, others are running hotels of their own, and still others have gone to a country where, let us hope, they never hear of hot entrées and roasts. In their place is a horde of second-class Italians, of Alsatians, of third-class Swiss, of Greeks even. In the real German resorts, I hear, there are still Teutons, and one restaurateur on Broadway keeps up the hiring of relatives and friends from the Emerald Isle.

#### THE COST OF HIGH LIVING

It is said in defense of the waiters that they are badly fed. As to the latter complaint, I heartily confirm their statement. We are badly fed. I had more trouble last winter in the fashionable restaurants to get food properly cooked and served than in the days when we were supposed to be provincial and had only Delmonico's and the Brunswick. Most of the meat is refrigerated, and the vegetables are tinned; there is no flavor to anything, and half the dinner is served cold. Quite evidently we pay for the music and the flowers.

Then it is next to impossible to get simple food. The Alsatian mode of cooking, which some years ago made many London restaurants, and even private houses, nightmares of dyspepsia, still prevails in New York. There are just three sauces, and these cover a multitude of culinary sins. Then to have a waiter thank you for his tip is quite an experience. If our good restaurateurs and hotel managers would dispense with a large proportion of

these incompetent foreign servants and employ waiters, trained in special schools if necessary, perhaps we would arrive at something better.

#### SOCIAL ENGAGEMENTS

Of the personnel of society there is not much to chronicle. The last of June was set aside for the marriages of Miss Knowlton and Mr. John E. Cowdin, Miss Ide and Mr. Shane Leslie, Mrs. Amsinck and Mr. Hamilton Fish, Miss Thorne and Mr. Edward H. Carle, and Miss Strong and Mr. Daniel B. Fearing. Mr. Henry McVickar and Miss Anzonella Kane were married in St. Mary's at Tuxedo, where all the Kane girls are married. Miss Anzonella Kane is the third in the family this year. The Kane weddings are veritable gala days at Tuxedo, for these young girls take a lively share in all the doings of the "Park."

As the summer comes on apace, every prospect for Newport pleases. Mrs. Vanderbilt, or, as some people still call her, Mrs. Cornelius Vanderbilt, Sr., arrived early in June and opened "The Breakers." Mrs. Vanderbilt seldom spends the summers at Newport, but when she does, she entertains a great deal. Many of the old set are returning this year, and Newport will be comparatively free of the newer element. Rumors of entertainments for Royalties are still afloat, and although those persons have not been definitely or authoritatively named, there is no doubt that by Horse Show time Newport will show a brilliant gathering.

Miss Margaret Andrews and Miss Willard are the only débütantes so far this season. Mrs. Ladenburg may not bring out her daughter until next winter, or even perhaps the year afterward, as she is anxious to have her presented at Court before her Newport season.

# WITHIN the PORTALS of the NEW COUNTRY CLUB

A TRIUMPH in that most modern of arts, interior decoration, has been achieved in the new country club at Piping Rock. This latest club house of the smart colony of Long Island which, like the English, takes its sports with the intense enthusiasm of the skilled devotee, is admirably adapted to the needs of its members.

On approaching the club, one sees a low, rambling, white shingled house, in Colonial style, with flowers growing brilliantly everywhere. The single-storied, columned entrance, with its three big, glass doors flanked by pillars, opens into a corridor with French doors, which in turn open on a square inner court. Here, grouped about a low, round fountain, are set tables and chairs for afternoon tea. This court, with its gravelled floor, many plants, and window boxes filled with gay flowers and trailing vines which are thrown into relief against the white shingled sides of the house, is a most cool and picturesque place to sit.

From the vantage point of the court one observes that, although the entrance corridor is a single story, the building proper, including the back and the two side wings, are two stories. In fact, though the aspect of the building from the front is of a low, rambling structure, the opposite end with its two-story columns supporting the roof presents a most imposing appearance. This impression is emphasized by a view of the rear of the club house from the polo field, for it stands at the top of a series of long terraces.

#### THE MAIN CLUB ROOM

The main club room overlooks these terraces. This club room was furnished by Mr. Clarence Mackay. The walls with their deep, blue-green, grass cloth covering and white woodwork make an effective setting for the dark rose and woodsy blues and greens of the chintz-covered furniture. A huge fireplace, flanked on either side by commodious window seats beneath long French windows which open on the court,

And Ideal Club House is Piping Rock, Spacious, Open on All Sides, and Delightfully Furnished with all Regard to Comfort and Good Taste



Photographs by Jessie Tarbox Beals

*The ladies' reception room, with its scenic panel paper, is a gem of pastel coloring*

gives an air of great hospitality to the room. The columned mantel is of white woodwork, which also forms a dado for the walls. A bronze fenders with seats cushioned in deep, rose-colored linen runs about the open fireplace. Drawn up to the chintz-covered lounge near the fireplace is a long mahogany reading table which, on the opening day, held two great vases of carnations sent by Mr. and Mrs. Clarence Mackay. The tables in English gate leg design and a graceful Colonial tea table are of mahogany.

#### A CLUB DINING-ROOM

The dining-room with its buff-tinted walls of grass cloth and hangings in a Chinese design of blue and gold is most attractive. The carpet is a deep, rich blue, the furniture is mahogany with ladder-back Chippendale chairs, upholstered in figured hair-cloth with a ground of buff and design of blue. The dishes carry out the color scheme of the room;

they are white banded in gold and monogrammed in deep blue.

The ladies' lounging room is in delicate green and white. The dado is of white wood, and the paper is in a delicate stripe in green and white. The furniture coverings and the hangings of the French windows are of green and white chintz in a Chinese design. The white, painted furniture is in the graceful Adam's style, and is thrown into striking relief against the soft green carpet, which blends admirably with the color scheme.

#### THE MEN'S ROOM

To the left of the corridor entrance is the billiard-room—the essence of masculine comfort. Its restful buffs and browns are thrown into happy contrast against the white woodwork. The grass-cloth paper is a soft tan, with which the oak furniture with its coverings of Spanish leather, in mixed tones of brown and green, harmonizes beautifully. The fireplace with logs laid across the andirons, and deep, roomy, leather-covered chairs

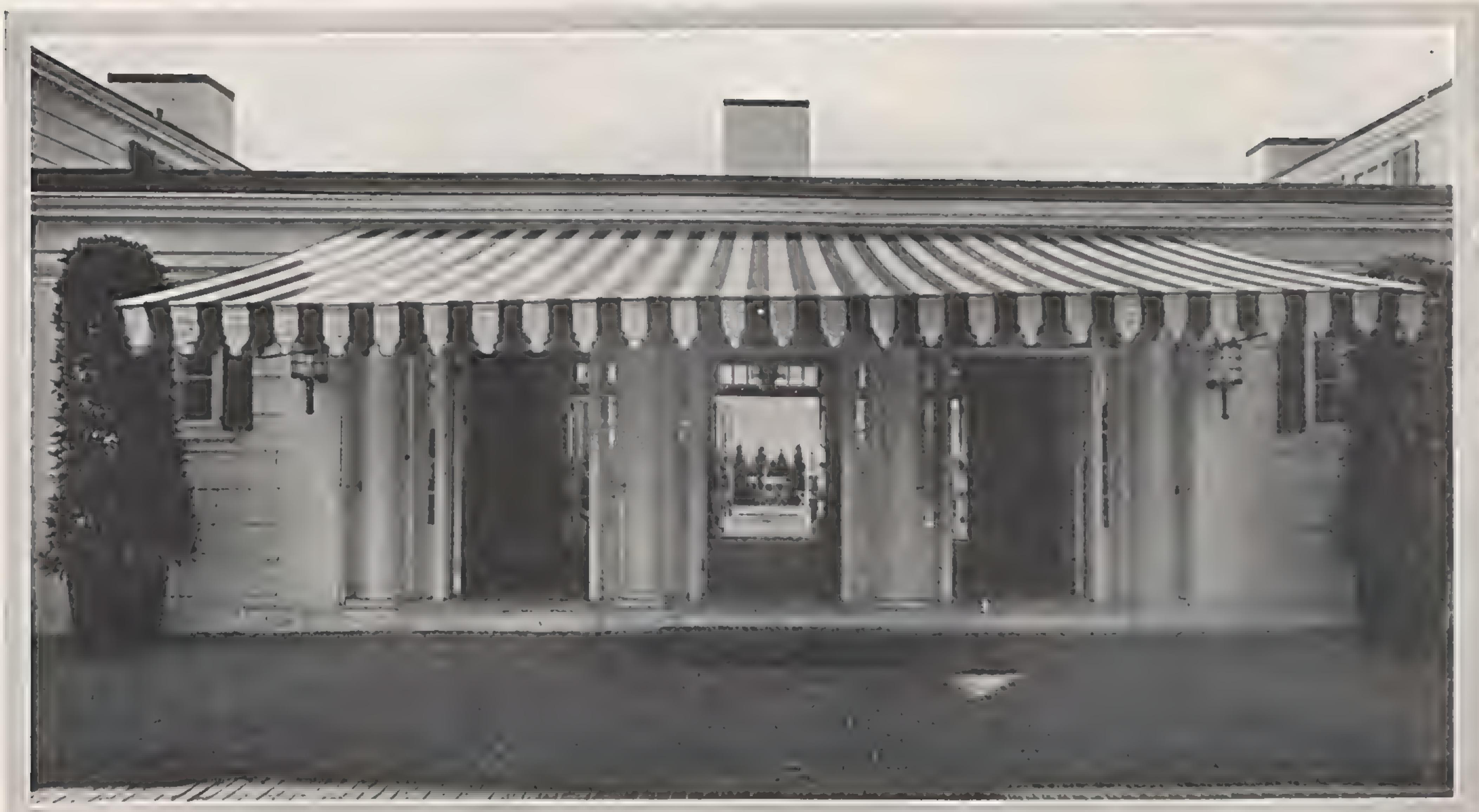
drawn up alongside, is most inviting.

The ladies' reception room has a wall-covering of scenic panel paper; each section is different and represents a tropical scene in tones of light green with touches of lavender and salmon pink. The pale green background of the paper blends most satisfactorily with the green of the carpet. A delicate light green taffeta with a gold-colored fringe is used for the curtains, and the chintz coverings which mingle pale green, pink, and a touch of lavender in the clusters of grapes, continue the color scheme of the room as expressed in the wall-paper border. The furnishings and ornaments carry these various notes of color into every part of the room. The chairs that are not covered with chintz are of mahogany, backed and seated with cane.

No pictures disturb the delicate beauty of the scenic wall-covering. In their place are mirrors with gilt frames of a simple, Colonial design, which form a part of the decoration.



*The inner gravel court onto which open the main club rooms.  
The grouped tables and chairs invite afternoon tea parties*



Through the French windows of the low front entrance one catches glimpses of the inner court with its growing plants and playing fountain

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The hangings and upholstery of the ladies' lounging room are of green and white chintz in a Chinese design

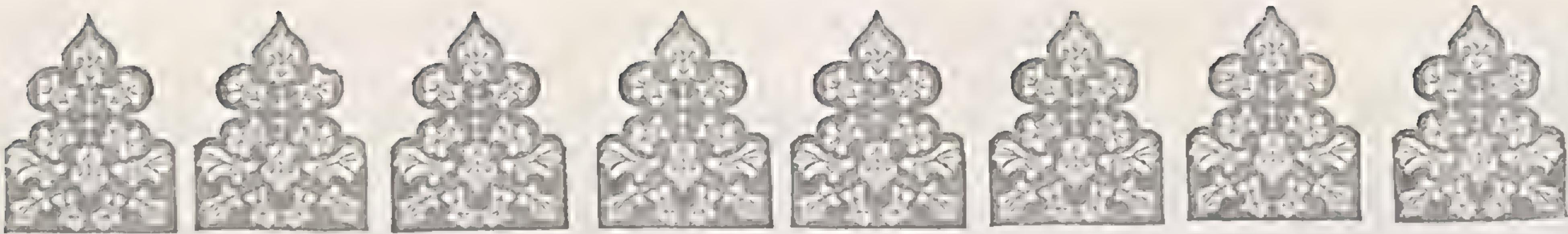
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A buff and brown billiard room, comfortably adapted to masculine taste



The size and brightness of the main club room permit decorations of darker tones



## The AMATEUR PHILANTHROPIST

OVER the desk of every philanthropist, amateur or professional, might profitably be hung a copy of that venerable motto, "An ounce of prevention is better than a pound of cure." In round numbers, there are three thousand charitable organizations in New York City—and every one of them is constantly taxed beyond its capacity. Huge sums are expended for relieving the condition of the poor, yet the demand for money always exceeds the supply. Moreover, an incalculable amount of time, effort, and money are misspent because the amateur philanthropist is ignorant of the causes that underlie social distress.

IT is obvious, for instance, that the wholesale immigration we encourage is one of the chief causes of poverty in New York, yet if we cross-question the average feminine philanthropist on this subject we find her woefully ignorant of the immigrant's part in the problem of congested population and its resulting evils.

THE government has recently conducted an elaborate investigation of the immigrant problem. The findings of the commission appointed for this service occupy forty-two volumes. This report, fortunately for the public benefactor whose time is limited, has been summarized in one volume by Professor Jenks of Cornell University and Mr. W. J. Lauck.\* We recommend a careful reading of it to everyone who deals directly with the city poor, or who gives money to charitable institutions.

IN the meantime, a few statistics from the report may shed needed light on the immigrant question. A million immigrants a year come to the United States. A large proportion of this number remain in New York City. When congratulating ourselves on New York's amazing growth, we should at the same time remember to what it is largely responsible. It is almost unnecessary to add that the majority of these immigrants flock together, thus forming large communities of aliens who for the most part are ignorant of our language, our traditions, and our ideals.

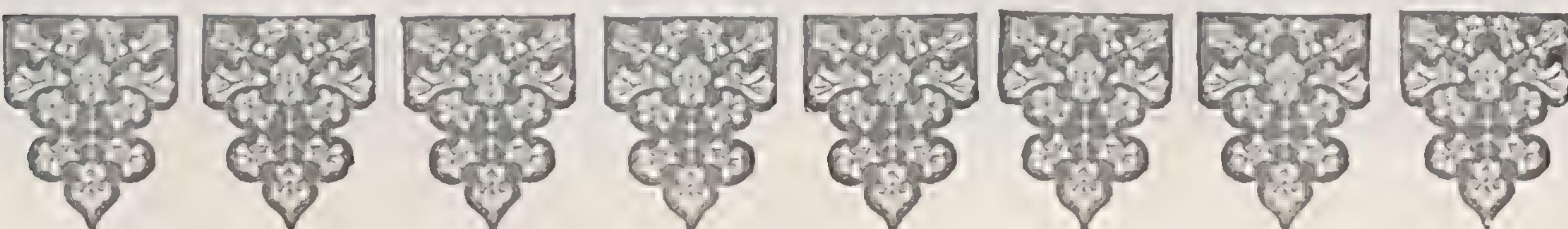
THE new-comers in these communities are at the mercy of their unscrupulous compatriots. They help to swell our class of unskilled laborers, they recruit the accident and disease wards of our hospitals, they become naturalized and thereupon exercise a perilous influence at our elections. It is significant that more than half of their children are "retarded scholars" at our public schools. Bear in mind that the children who cannot keep up with their mates are a serious item of additional expense in the management of our school's.

THESE evils can be corrected and overcome in only one way. Instruct the immigrant and we need not despair of him. Fail to instruct him, and he becomes a menace that strikes directly at the heart of our civilization. These facts may be accepted as axiomatic. And yet, inconceivable though it is, only one charitable institution—the Young Men's Christian Association—has made any intelligent and comprehensive effort to correct this ignorance. Not until those who lead in philanthropic work recognize the importance of educational work among the immigrants will the problem approach solution.

CONSIDER these figures. Eight million two hundred thousand immigrants came to this country in the decade between 1899 and 1909. Of these, six million were of the less educated, less assimilative races from the south of Europe. And of the five million South Europeans who were over fourteen years of age, nearly two millions were totally illiterate!

WE believe that all charitable organizations which come into contact, be it never so slightly, with our alien population should have Immigration Committees. Through these committees they could study local crime, sickness, miseducation, and social service from the standpoint of the immigrant. In this way we should at least make an intelligent effort toward the solution of a problem which we cannot afford to ignore.

\**The Immigration Problem*; Funk and Wagnalls Co.



## A BIRTHPLACE and a SHOW PLACE of FASHION

Wherever Parisiennes Congregate, at Art Exhibits, Charity Openings, at Longchamp and the Pré-Catalan, One Sees the Chef-d'Oeuvres of the Master-Designers

SEVERAL of the great Paris designers work almost exclusively for the foreign trade and for the idle rich women who are always floating through Paris. For this clientèle they prepare, early in the season, a collection of model gowns which, till the end of the season, are daily exhibited on manikins; then a new lot is displayed. Meanwhile, these models, never freshened, become each day more soiled and torn, till it is difficult to imagine how anyone could order a gown copied from one. Fortunately this method is confined to a very few houses. Most of the couturiers who keep the same models throughout the season have them constantly cleaned and mended; others quickly dispose of the first models of the season and exhibit to later patrons an entirely new lot.

A shabby gown is never seen at Maison Drécoll, for new models are constantly replacing the old ones. This house has a large French as well as an enormous foreign trade, and late in the season, when the foreign wholesale buyers are already busy deciding on the gowns they will purchase for the coming season, their great salons are filled every afternoon with French women selecting their sum-

mer wardrobes. The director, Monsieur Rothschild, has courteously permitted two of Madame Wagner's recent productions to be sketched especially for *Vogue*.

### A TOILETTE OF ONE COLOR

The left-hand figure of the group of two on this page shows a gown of beige crêpe de Chine. The skirt is laid in even side plaits, which turn towards the back. A graceful fullness is gained in the corsage by plaits across the shoulders; the revers and short sleeves are of Malines lace. Over this dress hangs a tunic of black chiffon which is trimmed above the skirt hem with a band of Cluny lace. The cerise satin girdle is delicately shaded by black chiffon, and a flat collar of the satin is embroidered in a darker shade of cerise mingled with dull green and yellow. The black sleeves stop a few inches above the lace sleeves of the underdress. The fullness of the tunic is drawn up at the left and fastened under the straight hanging left side, which is trimmed with a line of beige-colored buttons and loops.

Plain white combined with pale blue-and-white striped crêpe de Chine composes the gown on the right. The plain white underdress closes in front under a line of pendent white buttons, flanked by white embroidery; this decoration is repeated on the collar and sleeves. Above this embroidery the sleeves are trimmed with plaited puffings of the crêpe. The long, sleeveless tunic of the striped silk has a wide, flat collar which ripples slightly at the back. The method of belting is particularly good; a narrow belt of white suède, fastened with a buckle of white pearl, and above this, a draped girdle of black taffeta drawn into a great double bow at the back, bind the waist somewhat above the normal line. The open breadths of the skirt of the tunic are drawn together and knotted in front.

### THE FÊTE OF THE PRINCESS GHICA

At a recent fête managed by Princess Margaret Ghica to open the exhibition of Roumanian arts, the princess herself was gracefully gowned in dainty, hand-woven material, the work of her favorite peasantry. Over a sheath gown of soft white satin she wore a tunic made from a long, wide scarf of cotton voile. It was as fine as a spider's web, and was made still more transparent by a drawnwork design. The whole was richly embroidered in a raised design, and heavily fringed.

The large, low-ceiled rooms of this society, at 13 Rue Royale, were filled nearly to suffocation that hot afternoon with well-known women and men invited to see and listen to the entertainment which the Princess Ghica had provided. During the intervals of music, song, and recitation, all pressed about the buffet, which on such occasions in Paris is always hospitably spread. Congratu-



*A charming modernization of the lace-flounced mantle that marked the outdoor gowning of the seventies*



*A compromise with the pannier which gracefully avoids the usual awkwardness of such half-measures*

*A new way to arrange a pannier is to draw the two puffs together in front and knot them*

lating the princess on the success of her endeavors, I added that there seemed to be a goodly number of American women among her guests.

"Oh, I do hope they will be interested in this exposition," she said. "American women have such good taste in gowning."

Indeed, any woman who did not covet those diaphanous, hand-woven materials and beautiful embroideries would be hard to please.

### THOSE WHO ENTERTAINED

Mlle. Jeanne Hatto of the Opéra, who sang that afternoon, wore a little black silk costume of graceful simplicity. Inside the soft folds of the corsage, wide, crossing bands of blue and green plaid ribbon simulated a waistcoat; loops of blue velvet slipped through small gold slides were posed on the lapping side. A bonnet of black crin with the edge covered with a thick, soft shirring of white tulle curved down over her ears and made a charming frame for her face. A big bunch of white aigrettes stood straight up in front.

Countess Venturini, who, under the name of Mlle. Yorska, is a member of Mme. Bernhardt's company, contributed her share to the success of the afternoon by the recital of delicate poésies. Her Italian beauty was thrown into relief by a costume consisting of an underdress of unbleached lace, coarse and heavy, draped with black chiffon. Black taffeta shaped a wide belt and an enormous bow which held the draperies in a big puff at the back. The écrù lace appeared again in the corsage and undersleeves. The countess's tiny,



*Directoire coat in soft white cloth of most distinguished cut and simplicity*

pointed face with its scarlet lips and immense black eyes was softly shadowed by a large, black straw hat, heavy with black feathers.

The brunette beauty of Mme. Marie Leroy, who sang beautifully, was wonderfully set off by a toilette of dull, pale blue silk with a short tunic of silvery-gray tulle dotted with silver and embroidered with coarse silver threads. Silver cords threaded her dark hair, which was arranged in Grecian coils.

#### WHAT FRENCHWOMEN WEAR TO THE BEACHES

Some of the prettiest toilettes one sees at the French beaches show a dress made of one of the new, gaily figured Indian cottons, a parasol to match, and a soft straw or felt hat trimmed with a bit of the same material. Another new fancy is a beach coat of white flannel or coarse white ratine lined with this gay Indian stuff. These linings turn over as facings to the wide collars, revers, and cuffs.

One especially pretty development of this material recently seen was a young girl's seaside costume, consisting of a one-piece dress and an unlined coat of white flannel, belted and buttoned with the Indian cotton cloth. This material is also in high favor for tunics to wear over white linen and serge skirts.

Along the beaches one sees many pretty flower-printed muslins finished with a belt and sash of a plain color, and white neck and sleeve frills. Another mode is a black and white striped muslin relieved by ruffled fichus of point d'esprit or soft white mull and topped by wide-brimmed, flower-trimmed hats, for flowers, though conspicuous for their absence from town hats, have at last made their appearance at the seaside and in the country.

#### BEACH COATS ARE BIG AND LOOSE

A well-known shop has recently launched sporting coats of knitted, fussy white wool trimmed with borders, hems, straight collars, and pocket flaps of pale tobacco-brown wool, knitted in a plain stitch; these close with brown loops and large brown pearl buttons.

New loose, half long coats of white ratine, belted across the back, have collars and cuffs faced with plain white cloth. The fronts are cut wide enough to lap, if necessary, but usually they are not closed, for the desired effect is bigness and looseness.

Beach coats, long and loose enough to wrap about the figure, are made of extremely coarse, loosely woven, white woolen stuff; the wide fronts and collars are faced with red or blue cloth. They are not easily soiled, are extremely practical for all sorts of rough wear, and smart enough to be worn for motoring on cool days. The wide collars and great revers, that can be turned up over the ears, offer protection from the wind, and the coats themselves are so impervious to dampness they can be worn to the edge of the water over bathing suits.

#### THE SMART DAY AT THE TUILLERIES

On especial days set apart at an increased price for admission, fashionable women gather at the two smart picture exhibitions of Paris, one at the *Bagatelle*, the other at the *Jeu de Paume* in the Tuilleries Gardens. At tea time on these days the terraces are just comfortably filled with women in their prettiest summer toilettes. One afternoon at the *Jeu de Paume*, I saw a costume of fine, soft cloth in a deep butter color, one of the best and least common of the shades produced this season. It is shown on the right of this page. The entire toilette—dress, coat, and hat—was of this shade, absolutely unrelieved by any other color; even the little lace frill which finished the neck of the corsage was tinted to match. The fullness of the skirt was laid in a wide box-plait in the middle of the back and in narrow front and side plaits which turned toward the middle. The coat, with its odd cut and finish, dominated the costume. The seam on top of the straight sleeve was outlined by a cloth-covered cord as thick as a finger, and all the scalloped edges were followed and finished with an ingeniously stretched and curved bias band of the material which was stitched on the edge. The gloves worn with this costume, the silk stockings, the suede shoes, and the parasol, were all of this charming color. Even the handkerchief was bordered with squares of butter-colored batiste alternating with white.

These new colored handkerchiefs come in many novel designs. Some are trimmed with conventional flowers cut from colored batiste and applied with stitching, others are ornamented with a square of color in each corner, on one of which a fac-simile of the name in the owner's handwriting is embroidered.

#### A COSTUME AMONG MANY

Strikingly distinctive among a multitude of freakish conceptions seen at Longchamp last Sunday was a costume of soft white cloth. Over a perfectly plain skirt was worn a long, loose-fitting, Directoire coat untrimmed save for the black velvet collar and the large, cloth-covered buttons that held the plaits at the back. At the bust-line the large revers touched, without closing, above a high, wrinkled girdle of black silk. A lace-edged jabot of white batiste filled the open space at the throat. The elegance of this coat is so marked that it is particularly suited to wear with white lace gowns with flounced skirts. For these, Alençon and Chantilly laces are preferred to heavier varieties. The costume is sketched here to the left of this page. Such a model would be excellent for a separate coat, in which case it might be carried out in butter-colored cloth or in black silk, plain or brocaded. Since



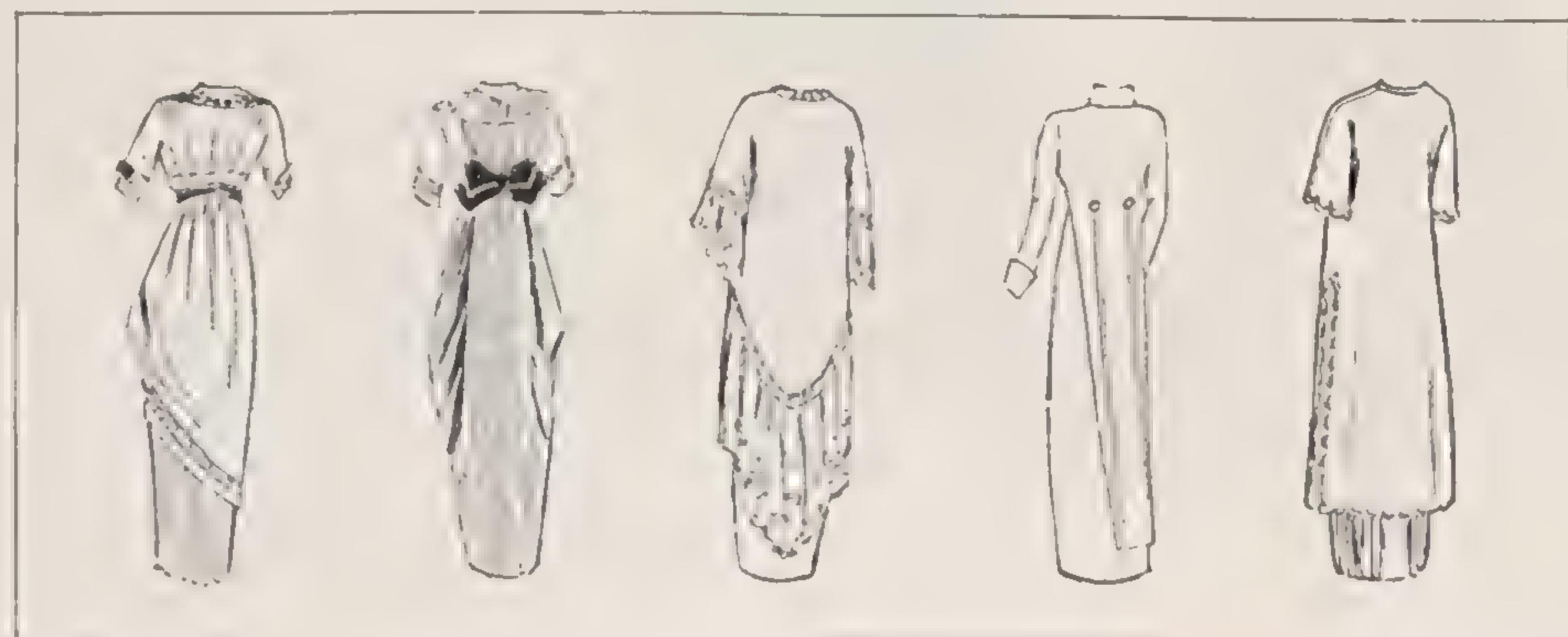
*A toilette which, even to the handkerchief, stockings, and parasol, is entirely in beige color*

to ensure its success a good carriage and a tall figure are necessary, it is not likely to become a common mode.

#### THAT FAMOUS HAT

At tea time one Friday, at Pré-Catalan, Mlle. Monna Delza appeared in a new hat—nothing extraordinary for Monna Delza, but quite an event for those who saw. None of the fashionable women present made any attempt to conceal their curiosity, but all craned their necks in an endeavor to note the details of this charming creation, poised so becomingly on the actress's head. The details were simple enough after all and easily described, but a description cannot convey the touch of genius which made this hat so admired. Surely, a scribe was there, for in three of the Sunday papers were published drawings and descriptions of this now famous hat. Of the genus Niniche, with the brim flaring high at the back, it was covered with white crêpe de Chine, and inside and out, this was overlaid with milliner's folds of black chiffon showing a line of white between each fold. That is all, save the beautiful white paradise feathers that swept up from one side.

MADAME F.



## FASHION PLUS RACING AT BELMONT PARK

The Spring Meeting of the United Hunts Racing Association Was a Veritable Long-champ in Its Display of Smart Costumes



*Mrs. Alexander Dallas Bache Pratt in a chic tailleur of white satin with touches of black*



*Miss Leta Pell Wright wore a silk pannier gown*



*Green and black Scotch plaid with revers of red satin was worn by Mrs. Ogden L. Mills*



*A smartly cut tailor-made of white cloth was worn by Mrs. Cornelius H. Tangeman*



*Miss Laura V. Webb, Mr. James Cunningham, and Mr. Addison Cammack studying their programs*



*Mrs. Arthur Scott Burden wearing a flowered coat and a plain skirt—fashion's latest dictate*

# AMERICAN WOMEN IN THE FRENCH SALONS

MISS JANE T. SCUDDER, who though still young has long since "arrived," is one of the most interesting American women in the French art world to-day. She began her study of art under Ribisso at the Cincinnati Academy of Art, and as a first occupation taught wood carving for a business firm in Chicago. From this career she was mercifully rescued by a threatened strike which caused her dismissal and so allowed her to discover her real *métier*. The upheaval occurred at the time of the Columbian Exposition, and she was fortunate enough to obtain a commission to decorate a part of two of the Exposition buildings. She executed two statues with a degree of success which brought her a medal and means enough to take her to Paris to study, first at the Vitti academy, then in Colarossi's night school.

#### A DESIGNER OF FOUNTAINS

Soon the opportunity came to become a pupil of MacMonnies, whom, since her student days, she had earnestly admired; she entered his academy as an apprentice, and for a long time worked under his inspiring tutelage. After an absence of three years, Miss Scudder returned to America and found herself discouragingly in obscurity. Her first commission, a lamp-post, was not entirely successful; her second, a seal for the Bar Association of New York, was better received, and after that commissions for memorial tablets and portraits in bas-relief came in rapidly enough to enable her to return to Paris. Later she went to Florence, where she worked for several years.

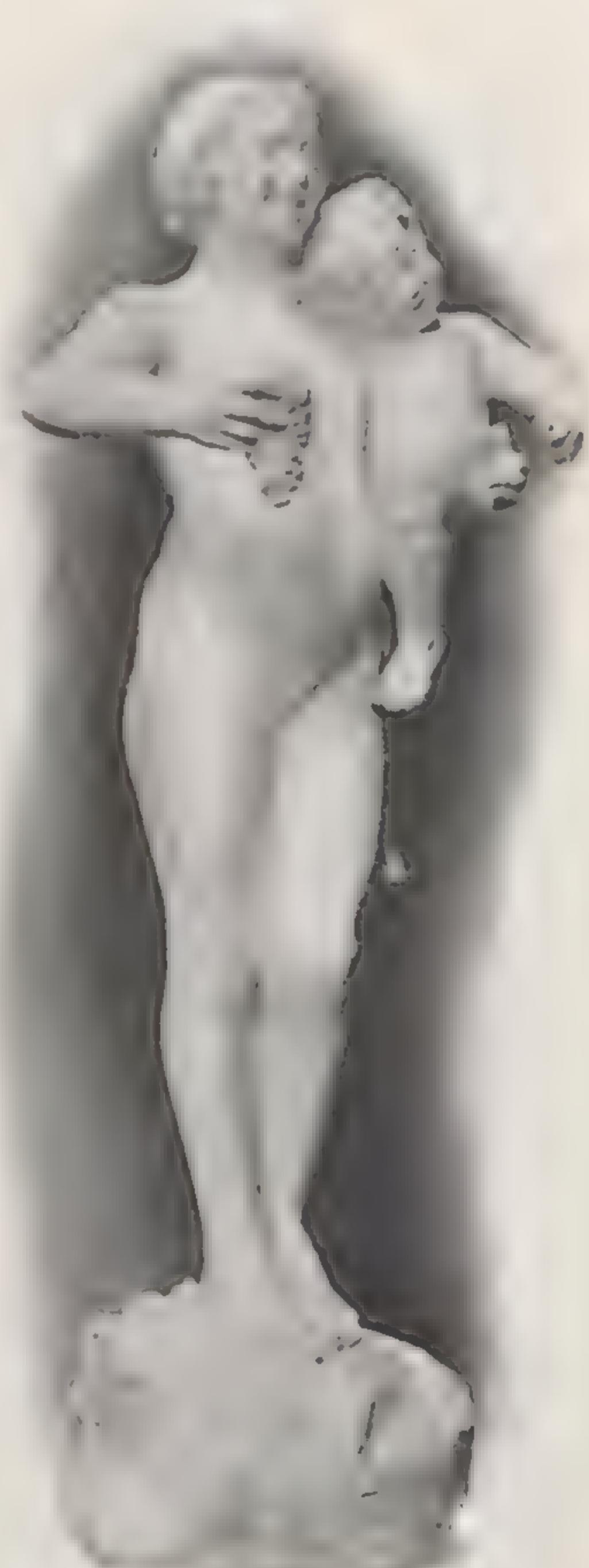
It was in Florence that Miss Scudder became interested in fountains, and it is as a designer of fountains that she is now chiefly known. Her particular penchant is children—frolicsome little creatures, sometimes childishly gleeful, sometimes mischievous, often with a spice of deviltry in their eyes or the corners of their mouths, and always bold and sportive.

The boy of the "Tortoise" fountain, the first casting of which was sold to Richmond, Indiana, and is now in the court of a public school there, is as wickedly gleeful as a faun. Mr. Robert Bacon has the original of the "Young Pan" fountain, which, during his residence as Ambassador in Paris, stood at the end of a long corridor in the embassy.

Miss Scudder's studio now contains a charming fountain of two beautiful, naked boys holding a fish, which is intended for her next year's

Many American Women Artists, After Long Years of Apprenticeship in Paris, are Now Achieving Envious Positions in the French Salons

By MARGARET ALICE FRIEND



*A Bacchante, by Sara Morris Green, which shows the influence of our much discussed MacMonnies statue*

exhibit. Running water will come in a shower from the mouth of the fish.

Her "Frog" fountain was acquired a few years ago by the New York Metropolitan Museum, but before that time the French government, recognizing with characteristic promptness the merit of her work, bought several of her portrait medallions in bronze and silver. These are now in the Luxembourg gallery among the works of the great French medallists and of St. Gaudens and Brenner.

#### SKIRTS AND STEP-LADDERS

One day when I called, I found Miss Scudder perched on the top step of a high ladder, working on her latest piece, a fountain representing a young woman holding a mass of dripping sea-weed above her head; at her feet the sea washes up in great waves. The nude figure is wonderfully moulded, and the face is filled with mystery of the sea. To this fountain, the idea for which came to her through reading Ibsen's play, "The Lady of the Sea," Miss Scudder will give the name of "The Little Lady of the Sea." As she descended from her ladder to greet me, she apologized laughingly for the absence of a skirt in her attire, declaring that experience had taught her the uselessness of such a garment in her profession. It was a long time, she said, before she realized the reason for the sudden irritation which often suddenly possessed her while she was working. When she discovered it was caused simply by stepping on and being tripped by her skirt in climbing up and down her ladder, she immediately discarded the skirt, and now wears a trim costume which, with her unworn face, slender figure, long step, and swinging gait, makes her more than ever resemble a boy.



*"Des perles," by M. Baynon-Copeland, has an excellent position in the "Salon des Artistes Français"*

#### A BRILLIANT PUPIL OF ST. GAUDENS AND RODIN

A descendant of the statesman, Robert Morris, Mrs. Sara Morris Green, one of the cleverest of the young American women sculptors in Paris, began her studies for her chosen profession under St. Gaudens in New York, her home at that time. Later, in Paris, she became the pupil of Bourdelle and Rodin. Five years ago she exhibited in Paris for the first time, and every year since, her work has figured in both of the great Paris salons.

Last year, among other things, she exhibited a small statue called "Eve"—a wonderful delineation of the primitive woman. She submitted four pieces to the jury of the Beaux Arts Salon this year, and they were so thoroughly approved that she was offered a choice of place. Two fountains, "Eve" and a child's figure, are beautifully placed in the garden. Her bronze "Bacchante" with a child, shown in this year's salon, has received much favorable notice.

Mrs. Green works hard in Paris all winter and spends her summers in equally hard work in Brittany, so year after year she has had to put off her promised visit to America. She has, however, modeled several prominent Americans, among them the Reverend Henry Van Dyke. Several commissions are now awaiting her in New York, and the coming autumn she expects to go over to fill them. Rodin has warmly praised her ability to model rough figures of Brittany peasants.

Mrs. Green's working studio in the Impasse du Maine was once occupied by St. Gaudens and by MacMonnies, and it still seems filled with memories of these great men.

#### AN INDEPENDENT SCULPTOR

Miss Alice Wright, an Albany girl and a graduate of Smith College, has studied in Paris only two or three years, but has already exhibited her work in both of the great salons, as well as at the important students' exhibitions. In 1910 she exhibited in the *Salon des Artistes Français* a figure called "Cain," and this year in the *Salon des Beaux Arts* she has two pieces of sculpture—"Le Chair et l'Esprit" and "L'Etoile de la Mer."

Immediately on leaving college, Miss Wright placed herself for instruction under the Boston sculptor, Dallin. Later, in New York, she worked under McNeil, Gutzon Borglum and James Earle Fraser. For three years she exhibited in the New York Academy of Design, and in the Philadelphia Academy of Fine



*M. Baynon-Copeland's two paintings in the Salon this year interpret the same type of womanhood*



For next year's *Salon* Janet Scudder is holding in reserve this spirited piece

Arts, and in 1909 she secured the St. Gaudens prize given at the Art Students' League of New York. Then she came to Paris, where she works quite independently, under occasional criticism, but with no master.

All her work shows unusual strength and originality for so young a woman. One of her modeled statues, an heroic figure of Sir Henry Irving as Thomas-à-Becket, was modeled for one of the theatres in New York. Another excellent piece of work, called "Force," represents primeval men moving a huge rock. This was practically lost for over a year, partly owing to official detention and partly to the carelessness of forwarding agents while it was on its way to America for an exhibition. It is still imprisoned in the Customs House in New York.

#### SHALL SCULPTORS CHISEL ROCKS OR THROW THEM?

Besides being devoted to her art, Miss Wright is keenly interested in woman suffrage, and has many friends among Englishwomen who are ardent workers in the cause. Indeed, her zeal in this direction has led to the distinctly unpleasant experience, which, however, she did not shrink from, of serving a term in Holloway Prison in England. She went over expressly to enroll herself among the women who had determined on the extreme measure of throwing stones into shop windows in order to force arrest; this, very gratifyingly, immediately happened, and all were sentenced to two months' hard labor. Not expecting the sentence would be so long, Miss Wright had left her *Salon* work unfinished, but her studio companion submitted it to the jury, and it was accepted. This friend, with whom Miss Wright shares her studio, is Miss Elizabeth Edmonds, a young California girl. In America she studied under the same master as Miss Wright and also with Paul Bartlett in Paris. In this year's *Salon des Artistes Français* she exhibits a charming frieze, called "En Ar-*cadie*," depicting young girls dancing to the music of piping boys, and a bas-relief portrait.

#### TWO YOUNG AMERICAN PAINTERS

Among the youngest exhibitors in the *Salon des Artistes Français* is Miss M. Baynon-Copeland, a New York girl, the daughter of Mr. Guild A. Copeland, editor of the Boston "Daily Advertiser." She came to Paris when eighteen, and entered



Sara Morris Green exhibits this season a lovely delineation of the primitive woman under the title of "Eve"

the *Ecole des Beaux Arts*. The next year she exhibited her first picture in the *Salon des Artistes Français*, and each year since her work has been accepted. This year she has two pictures, both of which are reproduced on page 24.

Miss Copeland studied in New York under Kenyon Cox and exhibited in the Philadelphia

Academy of Fine Arts and in the Chicago Institute. In Paris she has studied under Richard Miller, and last year she spent in London working under John Shannon—a great honor, since he seldom takes a pupil nowadays.

Miss Ann Quinn, from Hillsboro, Ohio, has worked during her four years in Paris under the teaching of two American artists, Edwin Scott and Richard Miller. Her first picture, sent to the *Salon des Artistes Français*, was accepted, and her deservedly good fortune has continued. Her picture exhibited there this year, called "Pièce En-soleillée," reveals deep study of the modern colorists—Frieske and others of this school. Her pictures have always been deservedly well hung, and have brought her flattering press notices. A romantic ending to her life in Paris, but, it is hoped, not to her exceedingly promising art career, is her approaching marriage to a young Englishman, Mr. Ottewell, British Consul to a city in China, where necessarily they will live.

(Continued on page 52)



A statue by Alice Wright which has been mewed up in the New York Customs House for over a year

# A SCULPTOR-EXPLORER'S VILLA IN FRANCE



The house is perched atop a hill overlooking the Seine

ONE of the most interesting personalities in Paris to-day is, without doubt, Herbert Ward, explorer, author, and sculptor, whose whole life has been one long adventure. At the age of fifteen he set out to explore the unknown corners of the globe. Several years he spent wandering through New Zealand, Australia, and Northern Borneo; but Africa, the goal and grave of many an explorer, ever beckoned him, and at length, with appetite but whetted by the dangers and vicissitudes already undergone, he landed on its magic shores. Here he spent two years exploring regions which no white man's foot

Amid Surroundings of Great Beauty  
Mr. Herbert Ward has Placed Many a Memento of His Adventurous Career

had ever before touched. On his way home he encountered Stanley, and at his request returned with him to pass three more years in the heart of the almost impenetrable wilds. Mr. Ward's books of travels are full of stories of hair-breadth escapes, all told with an unassuming modesty and simplicity that renders them doubly dramatic.

Thoroughly imbued with the spirit of the land, and having deep interest in the people among whom he had passed five of the most impressionable years of his life, he devoted himself on his return to perpetuating in bronze some of the many different types of the black race. These wonderful expressions of an unspoiled, primitive people stand, as the title of his last work exhibited in the Spring Salon says, a tribute *"A ceux qui ont compris, à ceux qui aiment les naturels d'Afrique."*

#### A VILLA ABOVE THE SEINE

Mr. and Mrs. Ward have built for their summer home a charming villa on the tip-top of one of the low hills along the Seine. It is in the little village of Rolleboise, about two hours' distance from Paris. From the villa down to the banks of the river stretches a lovely terraced garden abloom with roses, lilacs, and jasmine. Winding paths run here and there along the hillside, and suddenly, as though out of breath, stop abruptly before some lovely rose-embowered pergola that gives a wonderful view straight across the river, over the flat plains and the feathery undergrowth of the large hunting preserve to where the towers of the cathedral of Nantes rise in the distance. At the foot of these towers, so history relates, William the Conqueror died—the great warrior seems to have been possessed of a sufficient number of bodies to have accomplished that act in at least a dozen different places. However, this is the authentic spot. *Baedeker dixit!*

Buying property and building a house in the fair land of France is apt, like many another business in that country, to be a complicated affair, and one in which the lawyers reap a happy *bénéfice*. Since an estate is divided among all the children, "*la belle propriété*" of some thrifty old peasant comes, in the course of a hundred years or so, to belong to such a multitude of heirs that each of the descendants owns a piece about the size of a pocket handkerchief. So it has been on Mr. Ward's estate. One small patch of ground Mr. Ward points out with an amused smile. "That bit of ground," he will tell you, "cost the lawyers more time, and me more money, than all the rest of the estate, for it belonged to sixty different peasants!"

#### DWELLING AMID ROMANCE AND HISTORY

Rolleboise is surrounded on all sides by romantic and historic places. But all France teems with historical associations, each square inch has its own story, so this is perhaps not strange.

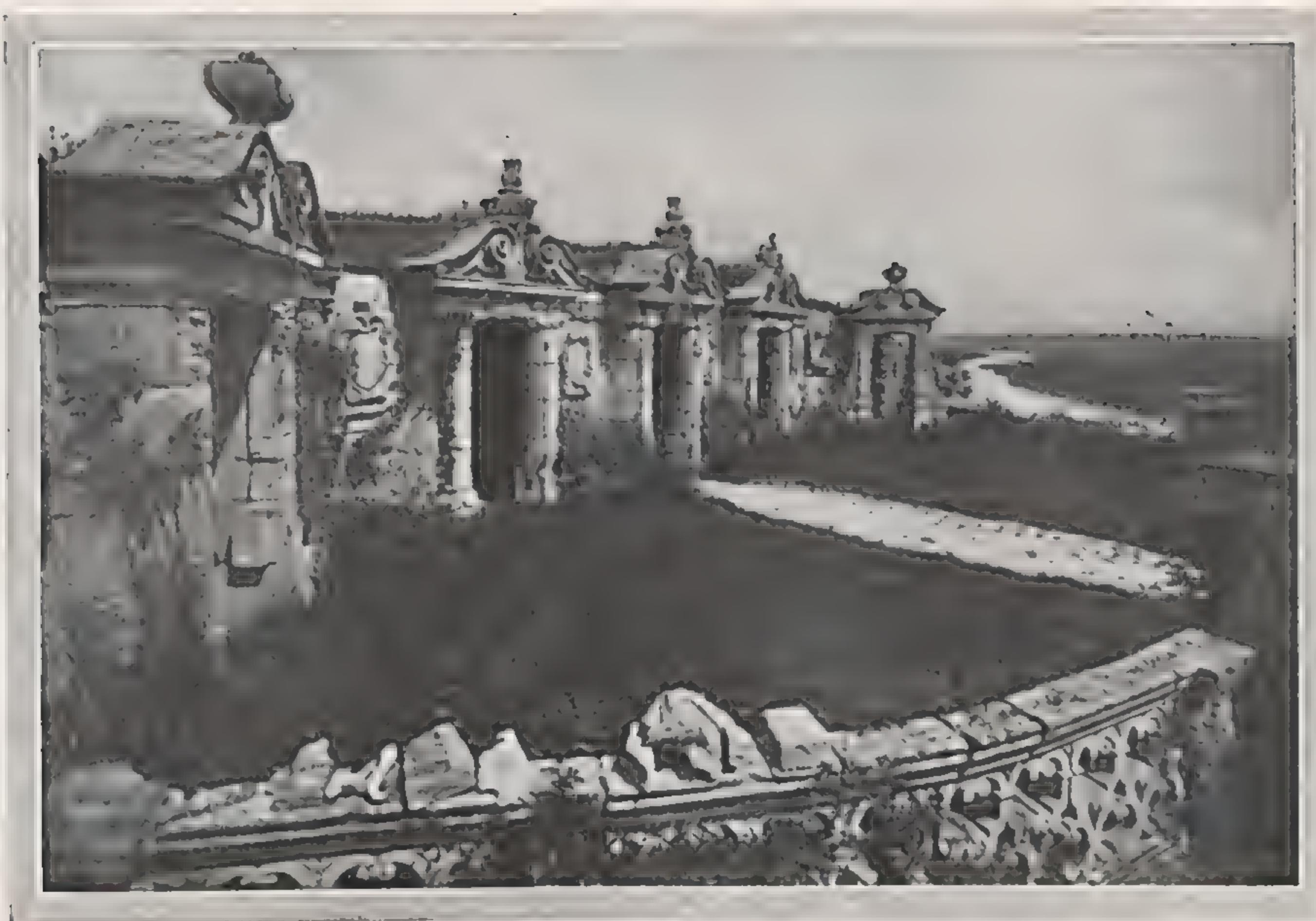
From the summit of the hill at the end of the garden one can vaguely distinguish, on the crest of another spur of hills across the valley, the ruins of the old Château Larroque, once the property of Richard Cœur de Lion. This château commands the approach to a domain rich as the Land of Promise with all choice fruits.

#### RESCUING A CONVENT

Just below this viewpoint stands an old stone convent, now translated into a loggia. From the round, flat terrace in front of this, one looks far down the Seine beyond the wooded cove made famous by many of Corot's greatest paintings. The portion of the convent now in use was bought by Mr. Ward at a place called Chalon-sur-Saône just as it was



From the rose-embowered pergola one can look across the river to the distant towers of the Cathedral of Nantes



Just at the moment of destruction Mr. Ward rescued part of an old convent and brought it to Villa Sarita

about to be torn down and its stones sold for building purposes. Hearing of the sacrilege, Mr. Ward rushed to Chalon, and arrived just in time to secure one half of the convent; the other half had already been sold to the sculptor Rodin.

The columns and arches were conveyed with greatest care to Rolleboise, where a place was prepared for it by terracing the ground. The convent was ensconced on the terrace, where it now seems to be in such familiar surroundings that one would hardly believe it was not originally built there. And this is strange, for transplanted convents do not, as a rule, take kindly to soil to which they are not indigenous.

The interior contains a Gothic baptismal font and some ancient statues; the carved arches of the doorways and the massive stone balustrade around the terrace date from the time of Louis XIV.

The house itself is long, low, rambling—an agreeable contrast to the usual French villa. Over the snowy walls climb trellised roses, and wide verandas and vine-covered loggias, furnished appropriately yet with due regard to modern comfort, surround it on every side.

#### NOW THE GRAY BOAR DIED

The interior is as delightful as the exterior, for this rambling style of architecture imparts an air of informal hospitality. Through the middle of the house runs a short hall with the stairs at the right, and at the left, a small room hung with trophies of the chase. On one wall hangs a ferocious boar's head with a neat little bullet hole exactly in the middle of the forehead—a witness to the accuracy of Mr. Ward's aim, and a testimony to his prowess as a hunter. Through the glass door at the back of the hall is visible a great sweep of green fields and a thread of shining river.

#### AN OLD FLOOR IN A NEW HOUSE

To the right of the passage way is the dining-room—a room made beautiful by old wooden rafters, walls paneled to match, and a beautiful parquet floor taken from an old palace in the Place Vendôme; this floor dates from the time of Louis XII. Long French windows open out onto a wide veranda overlooking the river. Two heavily carved buffets stand one on either side of the room. The table and

chairs are of dark, polished oak, and the stone mantel throws into excellent relief the fine old portrait inserted in the woodwork above it. An old-time wedding chest for linen, rich with carving, stands in one corner.

#### THE SITTING-ROOM AND THE STUDIO

On the other side of the hall, opposite the dining-room, is the billiard-room and general sitting-room. A large bay window with cushioned window seats overlooks the terraced garden, and at the end of the room is a stone fireplace, on either side of which are shelves filled with old brass, copper, and pottery. The rich glint of the metals blends beautifully with the deep tone of the woodwork. A wide sofa is drawn before the fireplace, and books and flowers brighten all the nooks and corners.

A stone's throw up the hill in a small, detached building, is Mr. Ward's studio—more a studio in name, however, than in fact, for all of his important work is executed in Paris. When he is at Villa Sarita, for by this name is his beautiful home known, the greater part of his time is given up to out-of-door sports.

The Paris studio contains his collection of idols and weapons of the primitive African peoples, one of the finest of its kind in the world, and gathered principally by Mr. Ward himself during his travels in Africa. This collection is gaining, decade after decade, added interest on account of the passing of Zulu and Hottentot.

#### THE FUTURE WARD GENERATION

Mr. Ward's children have inherited much of his versatility of talent. His two daughters have written some exquisite little stories and poems for children. The elder daughter, Frances, was married this spring to Mr. Barclay, then of the British Embassy in Paris, but since transferred to Sofia, the progressive little capital of Bulgaria. The other daughter was married last year to Mr. Phipps, also of the Diplomatic Service, and now in Saint Petersburg.

The eldest of Mr. Ward's three boys, who is now at Eton, seems likely to carry on his father's reputation for daring. His exploits are already gloated over by Mr. Ward and recounted with more pride than the greatest of his own achievements "In the Heart of Darkest Africa."



The dining-room has a parquet floor taken from an old palace in the Place Vendôme



The flowers carried to all rooms of the house make it a beautiful reflection of out-of-doors



Rear Admiral Winslow, commanding the American Squadron; Rear Admiral von Rebeur-Paschwitz, commanding the German Squadron; Mrs. James Speyer, and Count von Bernstorff, the German Ambassador



Mayor Gaynor of New York, Mrs. Speyer, Mrs. Gaynor, and Mr. Speyer on the steps of the host's country home, "Waldheim," near Scarborough



After luncheon a vaudeville entertainment was given on a stage erected at one end of a large canvas pavilion



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Mr. and Mrs. Chauncey Depew and Mr. F. Egerton Webb were among the guests at the garden party



Commodore C. Ledyard Blair and Mr. F. A. Plummer, fleet captain of the New York Yacht Club



Mr. Robert A. C. Smith, Mrs. Rhinelander Waldo, and Police Commissioner Rhinelander Waldo

GUESTS AT THE GARDEN PARTY GIVEN BY MR. AND MRS. JAMES SPEYER AT THEIR COUNTRY PLACE ON THE HUDSON IN HONOR OF THE OFFICERS OF THE VISITING GERMAN SQUADRON

## WHAT LA PARISIENNE WEARS IN JUNE

If one walks down the Sentier de la Vertu at noon-time, one is sure to meet many fair Parisiennes with glowing eyes and heightened color returning from their *promenade à cheval* in the Bois. It is only occasionally that the Frenchwoman rides à *califourchon*. She prefers the side saddle and the traditional habit of dark blue or black cloth, with a skirt that shows the tip of her riding boot or falls two inches below. With this she wears a flat-brimmed derby, black or yellow boots, chamois gloves, a *cravate-plastron* of white silk or linen, and always a flower in her buttonhole. At this season of the year it is either a Spanish carnation or a stiff little bunch of bright blue cornflowers.

## THE PARIS EQUESTRIAN

Frequently a coat of beige cloth or linen is worn with the black skirt. One smart costume consisted of a black cloth *amazone*, a white broadcloth coat and a *chapeau melon* of fine white straw with a band of black grosgrain around the crown and the underside of the brim faced with black.

The habit sketched on this page was worn by a very smart equestrian. It was made of black and white cheviot serge in a small, uneven check; tan gloves and boots, and a white straw derby completed the costume.

## IS GRAY A TRAGIC COLOR?

For some subtle reason pale gray crêpe de Chine now seems to be the proper thing for the stage heroine to wear in tragedies in the French theatres. Mlle. Vera Sergine wore a sumptuous gray creation of Doucet's when she interpreted the heroine of *Bel-Ami* to enthusiastic French audiences at the Théâtre Vaudeville. Mlle. Van Doren, in a stunning gown of this accepted tragic color, received the fatal dagger thrust from the outraged wife in *Ames Sauvages* at the Théâtre Réjane, and last night Mme. Mégard, in the last act

As She Appears on Horseback in the Morning, and in Her Toilettes at Longchamp—The Sartorial Inspirations She Receives at the Play



The Frenchwoman prefers the side saddle, and her habits are the essence of smartness

of *Le Feu de la Saint Jean* at the Théâtre Renaissance, was splendid in a silvery-gray gown by Redfern, that showed a mass of billowy drapery in the back of the skirt. The

front puffed slightly over a wide band of ochre guipure. The kimono sleeves were unusually wide at the armholes and extremely tight at the wrists under the pointed cuff of guipure. On both corsage and skirt were black velvet bows drawn through strass buckles. This gown is sketched in the middle of the group at the bottom of the page.

## NEGLIGÉES ON THE STAGE

In the second act, Mme. Mégard appeared for breakfast in a very smart, long-tailed cut-away coat of cream-colored silk brocade, worn over a skirt of white faille, with a row of black taffeta buttons from throat to hem. The various bows were also of black taffeta, which is at present very much à la mode as a garniture on light-colored frocks. The plaited ruches of black tulle at throat and wrist, shown in the right-hand drawing, were very effective.

A play is not really French unless the actress dresses or undresses in front of the audience—hence the inevitable *negligée*. For Mme. Mégard, Redfern has made a lovely affair, reproduced in the lower, left-hand corner. It is of pale blue charmeuse with the lower part of pale blue satin, and is trimmed with a heavy, knotted silk fringe. The dainty lining of pale pink satin just matches her petticoat.

## SEEN IN THE TRIBUNE RÉSERVÉE

The other day in the *tribune réservée* at Longchamp, a petite brunette, who was talking to the marquise de Dion, made a very charming picture. Her rich, dark coloring was enhanced by her black hat, her jet earrings, and her frock of apple-green moire, which is shown on the right figure at the top of page 30. The skirt, which was partially veiled by a tunic of black tulle, fastened slightly to the left side of the front under a



A lovely befringed negligée worn by Mme. Mégard in "Le Feu de la Saint Jean"



Recently French actresses have been wearing pale gray gowns to express sadness



The black frills, bows, and buttons are the accenting notes on this breakfast coat



*A priest's chasuble is the inspiration for the lace tunic of this black satin costume*

*A tulle-filled slash and a veiling of black tulle impart a filmy appearance to this gown*

row of small moire buttons, and showed the left ankle through the tulle inset. The corsage had a draped collar in the back and was topped by a black velvet band, which slanted across the top of the revers. The long waist appeared very slim under its crush girdle of moire, and the sash ends were so broad and puffed out so suddenly from under the girdle that they seemed to add great fullness to the back of the skirt.

The costume sketched on the left was worn by the marquise de Dion. It was a square-necked princess gown of black satin with a row of tiny black satin buttons running over each hip from waist-line to hem. Over this was a high-necked tunic of embroidered white chiffon and lace, shaped like a priest's chasuble, which almost touched the hem of her skirt. Over her reddish hair la marquise wore a small, close-fitting *béret* of black satin with a curling brim of white Tagal.

#### A KALEIDOSCOPE OF FASHION

Out in the paddock sudden little screams told that frisky horses were being shown. Under the trees, dappled with sunlight, women in diaphanous dresses of lace and chiffon, smart tailleur, gay plaid taffetas, trailing satins, or lingerie frocks, moved constantly in and out with kaleidoscopic confusion.

The fluffy light dresses that have ap-



*Reverse views of models on this page*

peared are such marvelous productions that one cannot call them lingerie gowns. Those of tulle and satin, with incrustations of lace, are wonderfully pretty, but very impractical.

Of course, when the very hot weather does come—and so far Paris has been almost cold—the real lingerie gown will reappear in all its glory, but only yesterday two of their elaborate predecessors were seen at Longchamp, worn by poor little manikins who tried to look comfortable in the teeth of a cutting wind, and with the thermometer at 56°.

The one frock was of white taffeta, heavy and

soft, and the modest panniers were draped in shallow folds, as shown on the left figure in the lower group. The collar and revers were of Empire-green satin, the frills of Malines lace. The hat of black Chantilly was trimmed with a cabochon of jet and a black aigrette.

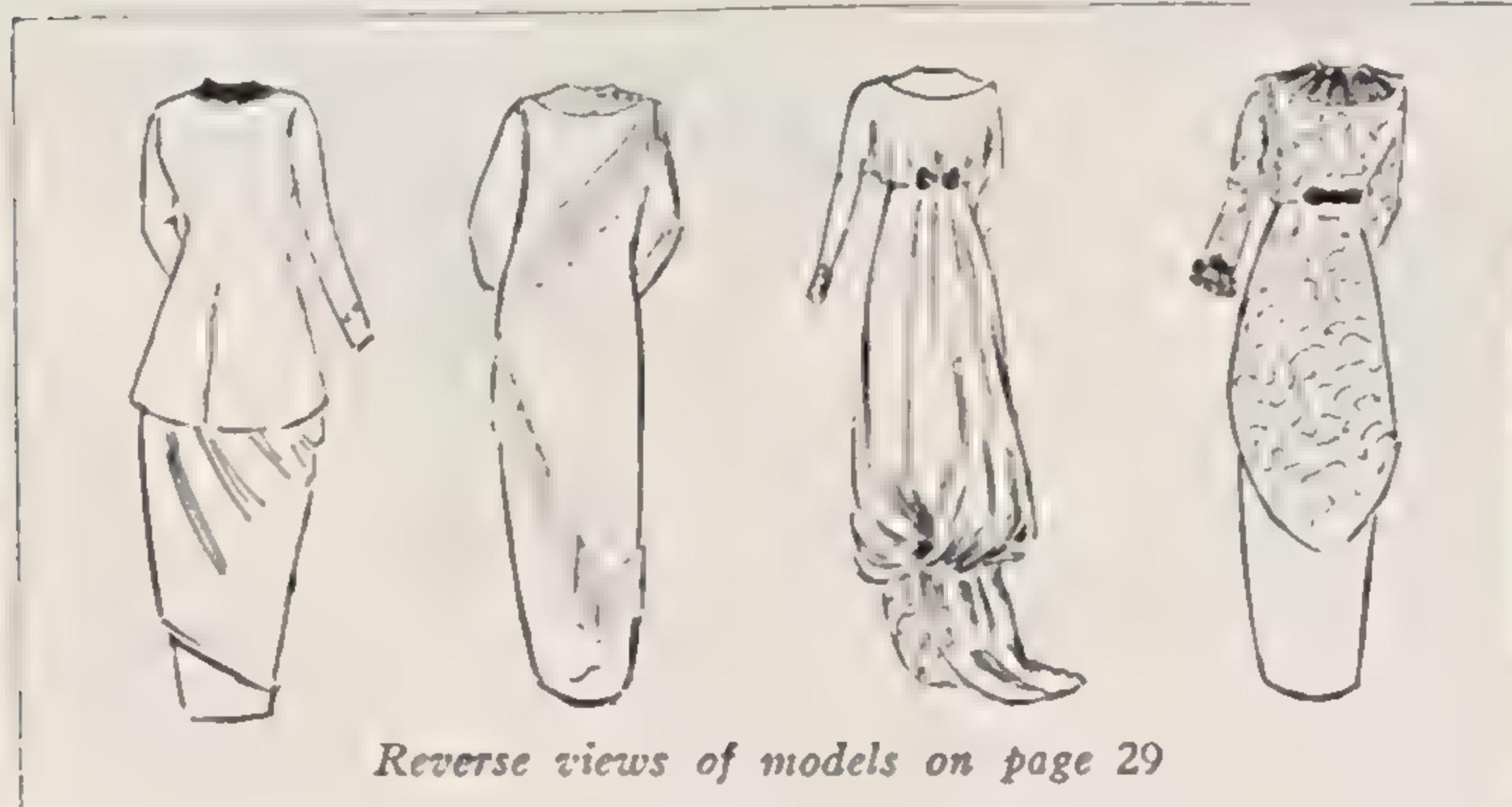
The drawing on the right shows the frock worn by the other manikin. The underskirt was of white satin, with a row of pendent crystal buttons down the front. Over this was a long-sleeved tunic of filet lace with incrustations of Venise. Over this again hung a shorter tunic of coarse black tulle which divided in the front to show the lace. The tulle sleeves opened on the front of the arm to disclose the lace foundation and were Shirred into cuffs of black taffeta with an odd half frill of tulle at the back of the hand. Black taffeta ribbon was drawn across the corsage and knotted in the back, with one long end hanging to the skirt bottom. A *chapeau "Niniche"* of white Tagal was trimmed with paradise feathers held by a black velvet band.

There is yet the Grand Prix, and then la Parisienne will leave her city to the tourists.



*First panniers and now lace ruffles as well are being used to widen the silhouette*

*One of the diaphanous creations worn at Longchamp in defiance of the cool weather*



*Reverse views of models on page 29*

ON THE OPENING DAY OF THE ANNUAL TUXEDO HORSE SHOW,  
 SOCIETY WATCHED WITH THE PRIDE OF OWNERSHIP THE JUDG-  
 ING OF BLOODED HIGH STEPPERS AND TROTTING ROADSTERS



Miss Ruth Cutting on  
 "The Real Thing,"  
 first in the class of  
 local combination and  
 harness horses



Mrs. Wm. B. Dinsmore holding Master  
 Kenneth Winslow; Mrs. Peter Stuyvesant  
 Pilot and Mrs. Wyllis Rosseter Betts



Mrs. Samuel J.  
 Wagstaff, niece of  
 Mrs. French Van-  
 derbilt, with Mr.  
 Albert E. Gallatin



Mrs. David Wagstaff mounted  
 on "Country Boy," winner in the  
 class of local saddle horses

Miss Adelaide Cannon, daugh-  
 ter of Mrs. Theodore Freling-  
 huysen. Mr. Frelinghuysen had  
 several successful entries

TWO JUNE WEDDINGS OF NOTE—THE CARLE-THORNE CEREMONY IN TOWN AND THE COUNTRY WEDDING OF MISS IDE, DAUGHTER OF THE AMERICAN AMBASSADOR TO SPAIN, TO MR. SHANE LESLIE



Photograph by the Misses Selby

*Mrs. Edward H. Carle, formerly Miss Margaret H. Thorne, was married at St. Bartholomew's Church. Mrs. Carle and her bridesmaids, Miss Anita Thorne, Miss Aileen Osborne, Miss Adeline Townsend, and Miss Ursula Brown, and Mrs. Birds-eye B. Lewis, the matron of honor*



Photograph by the Misses Selby

*Mrs. Oakleigh Thorne, the mother of Mrs. Carle*



*Miss Ide was married at "The Cedars," the home of her sister, Mrs. W. Bourke Cockran*

*Behind Mr. and Mrs. Shane Leslie, the bride and groom, stand Mrs. Bourke Cockran, Mr. Seymour Leslie, Mr. Henry C. Ide, and Mr. Bourke Cockran*



## S E E N i n t h e S H O P S

Frocks for Warm Days and Wraps for Cool Evenings—"Long Distance" Dressmaking—Little Devices for Saving Time and Patience

IT is possible to be cool, comfortable, and smart in each and every one of the charming models shown on this page. The gown of the topmost drawing is an unusual model designed by Callot and made of a striped and dotted voile in a lovely shade of cornflower blue, with a touch of pomegranate color in the taffeta trimmings. The armhole seam of the dropped shoulder is emphasized by small buttons placed an inch apart. A band of cornflower velvet ribbon of a deeper shade is used to outline the V-neck. This continues down the side front to the knees, where it ends in double, flat loops. The small buttons again appear on the right side of the velvet.

## A DRAPED CALLOT SKIRT

The skirt is charming in its draping at the left side, rendered unusual by the several angles into which the stripes are drawn. This same idea is carried out on the bodice, where the material blouses slightly over the girdle. The rolling Robespierre collar is of the pomegranate taffeta, and this same lovely silk passes under the folds of the velvet belt and comes through in a fan-shaped plaiting at the left side. The fastening of the gown is cleverly concealed under the velvet ribbon. Although an exact copy of one of the smart costumes imported

from Paris this season, this model is modestly priced at \$29.50.

## INSTEAD OF A LINGERIE DRESS

A pretty digression from the usual lingerie dress is shown on the left-hand figure of the middle sketch. The main part of the gown is of imported white crêpe with collar, cuffs, a simulated zouave jacket, and a deep skirt border of éponge, hand-embroidered in a charming design of ivy leaves. The white buttons

are set into the arm-hole with entredeux, and are finished at the cuffs with narrow Cluny lace. The skirt, straight and narrow, is simply trimmed above the hem with five tucks. Wide Irish insertion is used to join the waist and skirt together.

The practical model



An essentially practical linen dress that, however, does not lack prettiness

tons on the cuff are embroidered with heliotrope silk, and the waist-line is girdled with a suède belt of heliotrope edged with white leather. This fastens in the center-front with a white buckle. The back of embroidered éponge divides toward the shoulders into two straps, which are held under the flat collar by buttons. A small, black velvet bow is posed at the closing of the collar. All the hems on this model are finely hemstitched. This afternoon gown costs \$35.

## FROCKS PRACTICAL AND INEXPENSIVE

The right-hand figure shows a frock of voile trimmed with tucks and Irish lace, which is wonderfully inexpensive at \$6.50. The collarless neck is finished by an Irish lace yoke, and from under this run tiny tucks and rows of Irish insertion, each finished by a crochet ball. The three-quarter sleeves

illustrated in the lower, left-hand corner is made of palest pink linen with white ratine collar and cuffs. It is priced at \$5.50. The lines are straight, and the only trimming is a band of pink linen on the white collar and cuffs and the linen buttons which extend from the throat to the bottom of the skirt. A black patent leather belt supplies an attractive contrast. This model may also be obtained in blue, tan, and rose for the same price.

## SUMMERY EVENING WRAPS

During the summer one is out-of-doors so much in the evening that wraps are a necessity. The most charming models are now procurable at very moderate cost. For example, the one reproduced at the extreme left of page 34 is of white crêpe de Chine made on simple kimono lines, trimmed only with white marabout, which outlines the entire

Real Irish lace and fine voile are used on this surprisingly inexpensive frock

A charming digression from the usual lingerie dress in white crêpe and embroidered éponge



Coolness and French chic characterize this Callot model of cornflower-blue voile and pomegranate taffeta

wrap. It is fastened at the waist-line by a bow of two corded loops. This model may be ordered in any desired color for \$25.

The other model shown in the same group is of a delicate shade of blue satin. From the back it looks like any of the kimono wraps, but the front is quite unusual. The sleeves and revers are made in one piece with the back; at the waist-line in front they form a cape effect, and are joined to the lower part of the wrap by a seam, which is concealed under the revers. These have long, loose ends, finished with heavy silk tassels, that tie when the coat is fastened. The cost of the wrap is \$19.50, and it is made in pink, peacock, black, and white.

## SILK WRAP WITH A FLOWERED LINING

More elaborate is the third evening coat reproduced on page 34. It is a copy of a Paul Poiret model, developed in a champagne-colored charmeuse and lined with figured chiffon. The wrap is made in one piece with a seam on the shoulder, where it is gathered into corded shirrings. A broad cape is an attractive addition to this wrap, and also gives extra warmth across the shoulders. The cape is finely shirred with several threads around the neck, and fits closely over the shoulders. The back is plain and straight.





Marabout-edged white crêpe de Chine is preëminently the débutante's wrap

The revers become long, loose ends with which to fasten the blue satin coat

The fastening is concealed under satin balls designed to represent a bunch of grapes. The white chiffon lining is figured with black roses, which, over the champagne charmeuse, give a cloudy effect, softening from black into tones of gray. This model can be copied in any color. Price, \$37.50.

#### PICKED UP HERE AND THERE

A lingerie scarf is a most useful accessory. A veritable cobweb of hand-embroidery, four yards long, costs from \$15.75 to \$19.75. A marquisette scarf with the embroidery pattern lined here and there with a pale color is to be had at the same price.

One of the best models for a linen tennis waist is, as it should be, on strictly tailored lines, with a soft, turnover collar and three-quarter sleeves with deep, turnback cuffs. The linen

has the appearance of being hand-woven, but in reality it is a good, soft crash which wears excellently and is extremely smart. Price, \$2.95.

Small lamp shades of filet lace with applications or insets of Irish cost \$15.20. Summer desk sets of glass, lined with figured cretonne are sold for \$3. These consist of four pieces: blotting pad, pencil tray, ink-stand, and paper rack. They may be ordered from samples of cretonne to harmonize with any room.

#### AN EXCELLENT SHOE-TREE

In spite of the many kinds of shoe-trees, it is difficult to get one that is entirely satisfactory. However, one has now been made that seems to fill all requirements, as it is light, inexpensive, and easily adjusted. It is made of

aluminum, and has ventilation holes that allow the shoes, which are more or less damp when taken from the foot, to dry quickly. These trees have adjustable heels, so that they fit in any size shoe; they fold up into very small compass when not in use.

There are three models. One of the two designs for women is made for light slippers, and can be used in any slipper without adjustment. The tree for walking shoes is shaped appropriately for a heavier shoe, but is, nevertheless, very light, and is adjustable to any shoe. The style for men is flat and especially shaped for a man's foot. The slipper trees sell for 75 cents a pair; those for shoes are \$1 and \$1.25 a pair.

#### TO FASTEN THE PLACKET

How often the back of a pretty gown is ruined by a gaping line of hooks and eyes. To



A Poiret model fashionably lined with flowered chiffon

overcome this difficulty a new hook and eye has recently been made. It is really invisible, and has the added advantage of being made of a strong metal that will not rust. The eye is small and flat, instead of rounded, and the hook is sewed to the garment through holes at each side. The loop of the hook is very short, and is shaped like the letter "m." It has a dent which keeps it from slipping out of the eye, and is caught in four places, one on each of the two top loops of the "m," and one at each of the outer lower points. Only four hooks and eyes are needed to fasten a waist or placket. These hooks and eyes come in four different sizes and two styles of eyes, and are priced at 10 cents for a large card.

#### IMPROVED COLLAR SUPPORTERS

Still another new style of collar supporter presents itself. It is made of a transparent composition, and is adjustable to any height. This is accomplished by the supporter being made of two connected slides, punctured along the sides with small holes. Thus it is possible to have a supporter of any height from  $2\frac{1}{4}$  to  $3\frac{3}{4}$  inches. It is held in the desired place by sewing through the holes. Four of these are sold on a card for 10 cents.

#### "LONG DISTANCE" DRESSMAKING

Women living at a distance from New York who are interested in keeping up with the latest modes will be glad to hear of a dressmaker who makes her gowns entirely by measure. So successful has she been at this, that she has now gained a reputation and has among her patrons some of the most smartly dressed women in all parts of the country. In many cases she designs the gowns herself, or adapts model gowns to suit the individuality of the person. She writes to her patrons and obtains all the information which she thinks is necessary to make the gown becoming and successful. She will take one's own material or will buy everything, and may be relied upon to choose most tastefully. Only the best materials are used, and all the work is beautifully finished. Nor is her work high-priced; she aims to give excellent service at moderate cost.

Occasionally she has a few stock models, and among them at the present time is a charming negligée of pink crêpe de Chine, made in Empire effect. It is artistically designed and made entirely by hand. The upper part is cut on the kimono pattern, simply trimmed by embroidered squares representing a basket weave. These squares, in two sizes, a large and small alternating, are used as a border to outline the neck and the bottom of the short sleeves. Wide satin ribbon folds over the edge of the

V-neck and sleeves, and from under this comes a fall of knifeplaided, shadow lace. The joining of the skirt to the upper part of the high waist-line is concealed by a heavy cording of crêpe de Chine. This, at the side-front, forms a frog fastening. A small pink rose with two buds drapes the shadow lace in a jabot effect, and this gives the finishing touch to the gown. It will be copied in any color for \$25.

#### DO NOT FORGET

that the VOGUE Shopping Department is always ready to execute for you, without charge, any commission which you may send it. We will buy for you any articles editorially mentioned or advertised in VOGUE, and also any other desired articles, provided they can be obtained in New York, London or Paris. Or we will be glad to send you the names and addresses of the firms where these articles may be purchased. A letter will bring full particulars, especially if you will state your wants in detail.



Full black aigrettes held by tailored silk bows are placed at striking angles on a crushed shape of black Milan straw



Against the broad sweep of this écru straw hat is posed a shaded, rose-colored dahlia and loops of cabbage-green velvet

AIGRETTES IN PROFUSION, OR SINGLE, BEAUTIFULLY TINTED FLOWERS HAVE EACH THEIR MILLINERY VALUE—TWO FRENCH TREATMENTS OF THE STREET COSTUME IN CLOTH AND SILK



A jacket-dress of blue and white silk; the stripes are cleverly manipulated above a skirt of plain blue météore satin

The braided collar continuing into a loose sash-end, the markedly high belting, and the pretty, strapped cuff, are distinctive features of this black cloth tailor-made



# MEETING MIDSUMMER ON COOLEST TERMS



Butter-colored batiste is the material of the hour for the lingerie blouse

THE couturiers have succeeded in creating midsummer modes that, while conforming to the fashions accepted earlier in the season, yet show sufficient novelty and individuality to attract even the most satiated taste. At the same time they have employed materials the most diaphanous and bodiless.

A cool Paquin blouse of butter-colored, embroidered batiste is shown in the upper, left-hand corner. The space between bust and waist-line consists of rows of *à jour*; while the upper portion is almost hidden by a Valenciennes lace collar that forms a deep point in the center-front, and in the back is shaped into bretelles which disappear under a narrow black velvet girdle at the normal waist-line. The peplum, short

front and back and deeply pointed over each hip, is of the Valenciennes lace, and cuffs of this lace trim the elbow sleeves, the upper half of which are circled with rows of *à jour*. An odd feature of this blouse is the extra collar of plain batiste which extends in a narrow triangle from the throat almost to the top of the arm-scyes, thus making an attractive and unusual break between the back and the front of the lace collar.

#### NET VEILING NET

Callot designed the blouse sketched in the lower, left-hand corner. Mounted upon the lower half of a foundation of heavy cream net is a broad strip of Alice-blue satin ribbon, which in turn is veiled with filmy, cream dotted net. Double rows of puffings, finished with Valenciennes ruffles and separated by shallow cordings of net, outline a sharp V in front, down the middle of which runs a set of three black velvet ribbon bows buckled in steel. A frill of the dotted net finishes the bottom of the collar, and at the lower edge of the elbow sleeves are repeated the corded puffings. Above these, at the back of the arm, is a row of the buckle-centered velvet bows.

#### THE BOLERO FASHION AND A NEW HAT

The original of this Callot blouse was worn with a black corded silk suit that had one of the new, exceedingly short boleros with long, tight-fitting sleeves. This sort of small jacket is rapidly coming into fashion again, and is certain to be enthusiastically adopted by many women who do not realize how unbecoming a style it is. As a matter of fact, the woman who looks well in a bolero is the exception. The stout as well as the tall, angular woman should eschew it; only on the short, slender woman is it effective.

An Alphonsine hat of black English picot, sketched on this page, topped the black corded silk suit. It is one of the new models in large hats brought out for the midsummer season; not only is the brim very wide, but the head-size is unusually large. Foaming over its sunken crown (one of the novel features in this season's millinery) is a fluffy, Alice-blue ostrich feather, which starts at the right front, just where the brim is pressed backward under a bow of Alice-blue moire. This hat, although trimmed to accord with the Callot blouse, could be worn with the various midsummer frocks and gowns of all-white, all-black or all-gray.

#### THE BÉCHOFF-DAVID BLOUSE

The Béchoff-David blouses of the season, especially those in lingerie, are models of simplicity. Their distinguishing feature is a short kimono sleeve cut absolutely plain and finished with a four-inch cuff band that hangs loose and straight, as though a part of the sleeve itself. From below this band extends a full ruffle of lace, which runs up the sleeve at the side opening of the band. On lingerie waists this

The Latest Interpretations of the Lingerie Frock by the French Designers and the Wraps They Prescribe as Their Proper Complements



An Alphonsine model shows a sunken crown over which foams a soft blue ostrich feather

band is of fine, tucked linen, either in white or in a color; on chiffon waists the band is of the chiffon with a wide stitched hem.

#### PRETTY COLLAR AND CUFFS SETS

The general use of the colored linen collars and cuffs on thin white blouses permits great variety in gowning for comparatively little expense. Some of the detachable cuffs are really quite delightful. One pair of turnback cuffs for a long-sleeved blouse was made of bright, cherry-colored linen—a very popular shade—with deep, pointed insets of white net, thickly covered with French dots worked in cherry-colored linen thread.

Very attractive are the cuffs of plain white, made of a narrow, hemstitched band of linen, stiffly starched, and trimmed with a two-inch, plaited ruffle of lawn. Into each side of the narrow band are worked little buttonholes, so that the cuffs may be buttoned onto the wrist-band of a plain tailored waist when one wishes to make it a bit more elaborate. This also makes them easy to remove for washing.

#### A HOT WEATHER FROCK

The sketch in the lower, right-hand corner shows an ideal frock for hot weather. The skirt of creamy net, embroidered in a fern design from hem to knees, is banded with cream-colored Cluny, which slopes sharply from the center-front to the sides and crosses in the back; the uppermost band forms a postilion for the embroidered net blouse. From under a square shoulder-collar of Cluny two narrow Venise bands in V-shape form a long line for the front of the bodice. Between the two strips of Venise, applied to the chemisette of plaited plain net, runs a band of pale green satin matching the groups of tiny buttons set in double rows upon the bodice and the skirt front. The girdle and the bows on the embroidered net-sleeves are also of green satin.

#### IN THE APPROVED WHITE NET

White net instead of the usual lingerie materials has received the marked approval of fashion this summer. When cleverly handled, it can be developed into such charming frocks as the one sketched in the upper left-hand corner of page 37. It is embroidered in narrow, wavy lines, which come quite close together over the hips, but gradually widen near the bottom, where the net is fastened to a four-inch band of



Though designed as a separate blouse, this model would make an attractive third of a three-piece suit

Dutch-pink taffeta. A wide collar of plaited white net closes beneath a small pink taffeta bow, and extending from this down the center-front of the frock is a row of scallops embroidered with Dutch-pink floss and flanked with small ball buttons of pink taffeta. The waist-line seems unusually wide because of the arrangement of the wide bow of the taffeta, which is placed flat just in front of the left arm; the long ends fall toward the back, although they are partly seen from the left side. This frock is mounted upon a transparent white material and worn over a lingerie slip.

#### A WRAP FOR LINGERIE GOWNS

These delicate frocks of lace and net are doubly attractive when supplemented by wraps of equal delicacy of design and material. The "Bob" model pictured on the extreme right of the group is composed of white chiffon puffed at the bottom above a broad band of creamy, appliquéd lace. The border narrows toward the fronts, which close under a row of small, white satin bows running diagonally up toward the waist-line. At the waist the cape which forms the upper portion of the wrap is gathered by means of a concealed drawstring, which ties in a bow in back.

#### AN ADJUSTABLE WRAP

A marvelous Francis wrap of black chiffon embroidered in white is shown in the lower corner of page 37. The bordering of the fronts, which slope sharply away from a narrow girdle ornamented with a row of closely-set, white,



Here the fashionable white net is merely the background for a lavish display of heavy lace



White net admits of a multitude of unique treatments—here, long lines of embroidery



Francis has designed a clever wrap which can be adjusted to give two quite different effects



Weeks does not fear to prescribe for the elderly woman a wrap of plum and copper taffeta

embroidered buttons, is partly hidden under the fullness at the sides. The back is looped to form soft folds, then slightly weighted and trimmed down the middle with a strip of bordered material finished with a tassel. A hole is cut in the folds of chiffon falling from the kimono shoulders, and this opening is gathered into bands, from which radiate motifs of embroidery. This wrap is so cleverly constructed that the girdle, which merely crosses the fronts and disappears under the full sides, can be drawn half-way upward between the waist and the throat, thus letting the back portion down for a corresponding distance; or, by letting the fronts open as far down as the hips, the bordering on the rear V can be brought quite to the nape of the neck.

#### A "COAT OF MANY COLORS"

Another lovely wrap, a model from Maison Weeks, not so diaphanous as the one just described, is shown in the

This wrap stands as a proof that the artist need not limit the number of his colors

middle of the group. It is made of green-shot blue chiffon over sage and gold changeable taffeta, and is trimmed with two front and one back center panels of the silk embroidered in silver, old-red, and blue, and edged with a silver cording which, on the inner side of the panels, is twisted at intervals into circular ornaments. In front, three chiffon cordings accent the arm-scyes, into which are gathered wide and almost straight-cut sleeves of taffeta, veiled with chiffon and finished with deep cuffs of the embroidered silk, trimmed with the twisted silver cording. The sides of the wrap, caught below the knees into long tassels of green and blue floss, are joined to a back panel, richly embroidered. This gradually broadens toward the pointed bottom, and is finished with three tassels.

#### AN ELDERLY WOMAN'S WRAP

The coat on the extreme left of the group was designed by Weeks for an elderly woman. It artfully combines changeable copper and plum taffeta and

Lovely, lacy lingerie gowns require wraps no less delicate in design, and material

purple-black net. A softly-folded, long, shawl-collar of filmy white shadow lace crosses far down the left hip under an ornament of taffeta frills set upon purple-black net. Starting from under the sides of the collar are under-arm forms of lace which extend rearward to outline the narrow center-back. Into the lower edges of these pieces is gathered the skirt portion of the wrap. This affords additional fullness about the hips. Large, diamond-shaped pieces of the net, on which is applied a design in tiny taffeta frillings, are set into the lower edge of the coat to form a border. The same effect is repeated in the pointed cuffs on the set-in sleeves.

*Note.—Vogue will cut to order from measurements any of the models sketched in the pages of this article. Skirts without foundation, \$2.50; with foundation, \$3. Bodices and Short Jackets without sleeve, \$1.50; with sleeve, \$2. Princess Gowns with sleeve, \$4. Three-quarter Length and Long Coats, \$3. Negligées, \$2.*



MANY SUBTLE ARTIFICES HAVE  
GONE INTO THE DESIGNING OF  
THIS TEA GOWN, AND THE END  
FULLY JUSTIFIES THE MEANS

FROM MRS. DUNHAM



Two medieval styles meet in this robe of lace and  
embroidered white chiffon over white satin—the  
trailing sleeves of the medieval princess, here  
caught together at the back with a velvet bow,  
and the peasant-girl yoke, run with velvet ribbon

Only to the garden party  
hat will modistes concede  
the banished flowers; pink  
roses crown this hat of net  
and macramé lace

Fiat, black chip model with  
a bow of taffeta shot with  
gold and purple, and  
matching foliage. Hats  
from Frankel, Frank & Co.



## THE FROCK THAT FEARS NOT TUB



The peplum, frogs, collar, and cuffs aid in giving this frock the seeming of a suit

THE real tub frock as distinguished from the lingerie gown is a thing of such service as not to be spared from the summer wardrobe; besides utility, it has an individual chic and a comfort and convenience possessed by no other garment. One can lounge in it, picnic in it, even get caught in the rain in it, and always feel entirely at ease, for whatever happens—it will wash.

Almost all tub frocks are made in one piece, because more easily laundered and more simple to slip on. Trimmings are practically tabooed, so this utterly simple frock must rely entirely on its lines and fit for distinction.

## MATERIALS FOR TUB FROCKS

White, of course, stands preëminently in the list of wash materials, and never before have they been more attractive or more varied. Linens of softest weave and piqués with wide or narrow wales make up into charming tub frocks. The only advantage piqué has over linen is that it does not wrinkle so easily. All of the better grades of Scotch ginghams wash well, and, for that matter, some of the cheaper grades withstand the attacks of the laundress quite as well as those of higher price, and many of the patterns are most attractive. This year there has been added to the list of washables the new-old ratine, or terry cloth—that glorified Turkish toweling that goes so far in its utility as to need no ironing, and what more could one ask of a frock?

## THE VALUE OF A NEW TRIMMING

An exceptionally smart model is shown in the lower part of this page. It is of black-and-white, pin-striped ratine. The bodice has set-in sleeves and lopping fronts, and the round neck is finished with a collar of soft, white, open-meshed canvas showing dainty Dresden flowers. This Cossack crash, printed with gay flowers, is one of the season's new productions. For it may be substituted the equally smart Bulgarian embroidery worked in bright

The Tub Frock Which Sees So Much Hard Service and Is So Frequently Laundered Must Rely for Distinction Not on Trimmings, But on Lines



The trimming consists of bias strips of the material coiled into round buttons

linen threads on a linen background. Both collar and cuffs, also of the canvas, are bound with the ratine. The skirt shows a slightly raised waist-line, and has a back panel stitched flat all the way to the hem; in the front, just over the left foot, is an insert of the flowered canvas. Running from the collar down to this triangular inset is a line of frogs made of heavy cord covered with the ratine and placed about three inches apart.

## THE SUIT-FROCK

Another pretty frock, shown on the upper left of the page, is of soft linen in a shade of tan that is almost a brown—a tone far more becoming to most complexions than the natural linen. This bodice has a set-in sleeve, which comes rather far down on the shoulder. The skirt, hung from the natural waist-line, is in four pieces, so cut as to give the ap-

*Collar, cuffs, and skirt inset are of open meshed canvas stamped with gay Dresden flowers*

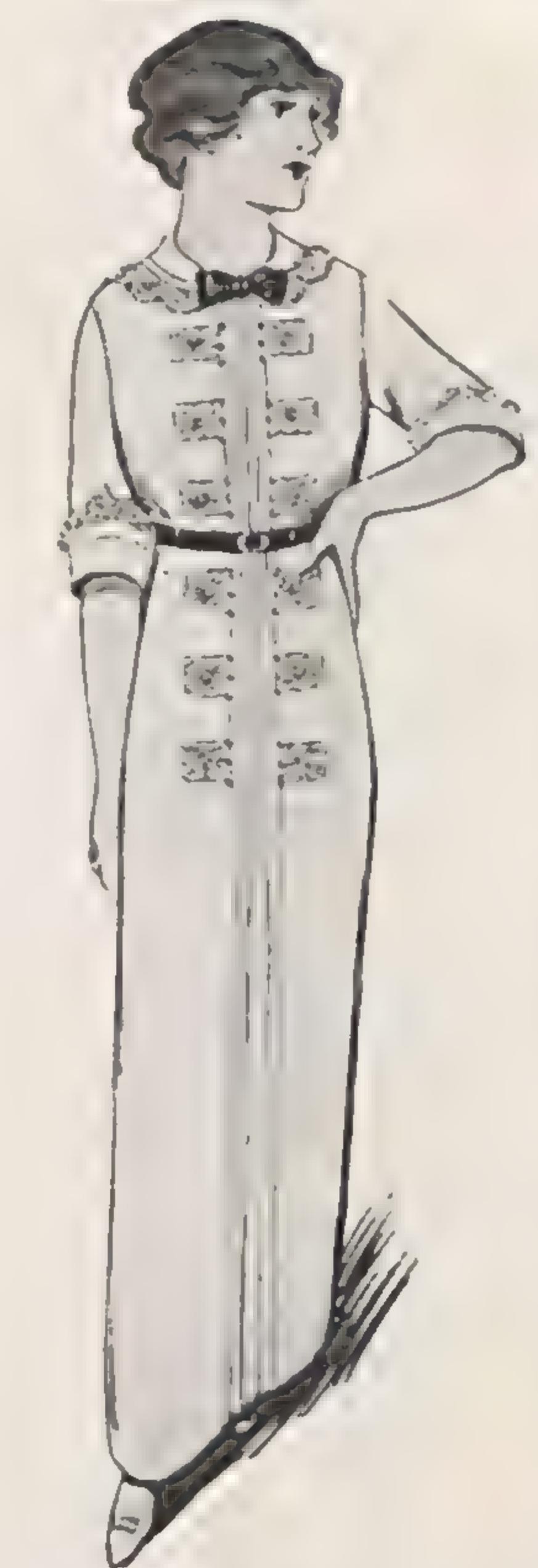


The back tab running up onto the waist is cut in one with the skirt

proved straight lines, yet with none of the uncomfortable binding in around the feet; the back piece has a half-inch plait stitched closely on either side. The smartest touch to this frock is the close-fitting peplum. Collar and cuffs of finest muslin edged with lace, which might be further enlivened by a colored bow, relieve the somberness of the dress. From the open throat to the bottom of the peplum runs a line of linen frogs.

## UNIQUE BUTTONS

Another good model, shown below the one just described, is made up in king's blue linen. The waist is a trifle closer in fit than is usual and has a surplice closing. The elbow-length sleeves are set into the shoulders with a narrow piping of the material and finished with cuffs to match the collar. The front of the skirt laps over on the left for about half its length,



On each side of the four full-length tucks are set tabs of Irish lace insertion

and the rest of the way on the right. This broken line is followed, one-half inch from the edge, by stitching. Attached to the back of the waist is a little coat tail, trimmed along each side with four ornaments of the linen, which are made of narrow bias pieces curled round and round to resemble big buttons. The lower half of the skirt, from the notch down, and the diagonal closing of the simple bodice are similarly trimmed.

## THE SIMPLEST DRESS TO MAKE

The skirt of the dress to the right of this is cut on a two-piece pattern, and opens in the front. At the hem it is cut away to show an inset of two scant plaits. The tab which runs up the back of the bodice is cut in one with the skirt, and is fastened at the top with two big, bullet-shaped buttons made of white crochet. Buttons fasten the dress from neck to hem, for the buttonholes are real, not simulated. The set-in sleeve is outlined by a piping. A yoke of fine Irish lace, shaped in two points, is finished on each point with a white crochet button a size smaller than those used on the skirt. The turnback cuffs, too, are of Irish lace.

## NEW USE OF IRISH LACE

The frock in the upper right-hand corner is in a soft, wide-wale piqué. Four narrow plaits, scarcely more than tucks, run from neck to hem. On each side of these are set pieces of Irish lace insertion about two and one-half inches long—three sets on the bodice and three on the skirt. Three small piqué buttons finish each tab on the side next to the plaits. The collar and cuffs are of fine hemstitched linen edged with Irish lace. A flat velvet bow at the neck and a wide, patent leather belt complete the costume.

[Note: *Vogue* will cut to measure, at the special price of \$2, patterns of any of the five models that are illustrated on this page.]

## SMART FASHIONS for LIMITED INCOMES



A severely tailored development of the Directoire collar and jabot with a new arrangement of ribbon



A unique finish for the sash of the morning frock is a white ivory buckle



The slight shoulder drapery of a silken fichu is all that is needed with a lingerie frock on cool days



The one-sided arrangement of the sash is well suited to the diagonal draperies and lines of the present modes



For the taffeta blouse there is a yoke and bertha of net



The "prelate" sash is embroidered on both ends with semi-circular motifs and weighted with fringe

Past the Period of Choosing and Designing Gowns, Women Now Give Undivided Attention to Accessories for the Summer Toilette

WHEN the "big modes," as the French call them, have all been settled, designers can give their attention to the details of the toilette, such as sashes, neck-wear, and cuffs, so just now many novelties in these accessories are coming out. The model in the upper, left-hand corner combines collar and jabot.

#### TWO NEW NECK FINISHES

The neck band consists of a broad, very soft, black satin ribbon which folds around the neck under a standing, turn-over collar of substantial white linen, which, double hemstitched on all edges, is left even at the middle front. The ribbon crosses at the back, and is then drawn around to the front, where it ties in a small bow several inches below the neck-line. From beneath the bow falls a lovely jabot of cream batiste with a two-inch edging of tambour lace.

The lowest sketch reproduces a set consisting of a square yoke and bertha, the latest mode for the soft taffeta blouse. The material is cream, hand-tucked net trimmed with a wide frill of shadow lace. Pearl buttons outline the yoke, and the little bows are of satin.

A fichu which makes it possible to wear a lingerie frock on cool days is shown in the upper, right-hand corner. It is of old-blue silk sprigged with tiny clusters of pink and mauve roses, the colorings of which are repeated in the cluster of artificial roses at the belt. There is no trimming save the narrow frill of cream-tinted Valenciennes that finishes the edge.

#### TYING A SASH

Leather belts, either of suède, patent leather, or kid, are usually worn with morning costumes. If, however, a less severe sort of girdle is preferred there are plenty of ribbon arrangements from which to choose, for the sash with all its variations has come into its own again this summer. Several of the new methods of tying are here illustrated.

The upper sketch shows a single knot of double-faced, black satin ribbon, held in place by a square ivory buckle and weighted with a big tassel. A one-sided bow such as is shown in the lower, left-hand corner, is most attractive, as it is well suited to the diagonal drapery and fastenings of the new models. This frock is of sand-colored linen trimmed with ruffles of cream batiste embroidery and a sash of soft, black taffeta. Somewhat more pretentious is the "prelate" sash in the lower, right-hand corner. This consists of single turning over of flat ends, embroidered at the bottom in semi-circular motifs and weighted with fringe.

The gay plaid ribbons that the French *bonnes* wear hanging down their backs have suddenly appeared as the only note of color on the costumes of several smart French women. Each of these gowns has been of black taffeta, and the sashes were hung from the belt at the left side of the front. Such a device could be used to enliven a black frock which needs some touch of newness or color.



Quaintly like the garb of a matador is this jacketed and sashed dress of blue serge. The free fronts of the blouse open over a chemisette of batiste the plaits of which are merely pressed in. The neck bow is of yellow and blue plaid taffeta

This white satin evening wrap, lined with white chiffon, collared, cuffed, and hemmed with black satin, is drawn tightly about the figure and held in place by the wearer, there being no fastening. This is a feature of many of the new French wraps

This wrap of yellow crêpe de Chine, lined with self-colored chiffon and elaborately embroidered in écrû, is made in kimono style. The sleeves are caught to the wrap at the waistline by a row of great crystal buttons with jet centers

#### MIDSUMMER EVENING WRAPS AND A JACKET-DRESS

## EXTERIOR DECORATION of the COUNTRY HOUSE

The Balconies, Verandas, and Gardens of the Country House are All Out-of-Door Rooms Which Require Special Furnishings



Stone fountain designed by Francis Howard



A gathering basket of English willow



Folding writing table with straps that withhold papers from the meddlesome breeze



Tea table with folding frame and trays of woven cane

THE love of out-of-door life which every year grows upon us brings with it a demand for exterior decoration. Since we spend most of our summer time on the verandas and in the gardens of our country homes, we require that these places be at least as beautiful as the rooms. This demand artists and architects are most satisfactorily meeting.

### AMERICAN SQUIRESSES

The size of the garden does not determine its share in our affections. Whether large or small, it fills the same place in the heart of the true lover of country life; but its size does, in some degree, prescribe its genre. The small garden is best treated very simply. It is always charming laid out on the old-fashioned New England plan. Larger spaces will bear more formal treatment. Wide terraces and concealed nooks may be furnished with stone and concrete benches, sun dials, columns, and railings of Italian design. Those who wish to give greater originality and individuality to their gardens may choose from a variety of delightful designs from the studios of our American sculptors.

But whatever the plan of the garden, it must make ample provision for

flowers. Gardening has passed beyond a fad to become the veritable *métier* of many fashionable squiresSES, who love not only to make their gardens things of beauty in themselves, but also, through the medium of flowers, to make the inside of the house a reflection of that which lies without.

Feminine gardeners demand beauty even in the implements of their gentle art. Watering pots cannot be the ungainly tin affairs of older days; they must take to themselves new and graceful shapes and decorations of wreaths and clusters of flowers. The gathering basket, too, constantly assumes new and attractive forms. One of the prettiest designs is in English willow, like that shown at the top of the page.

The wonderful garden parks of the modernized French châteaux that throng thickly about the country towns from within a few miles of Paris down to the coast offer many suggestions to American chatelaines.

### FRENCH GARDEN ROOMS

During the balmy months of summer the French, as though to make up for their dread of a "courant d'air" during the wet winter season, spend almost all their time in these enchanting spots. Here they work, read, eat, all "en plein air," and so the arrangement of these daytime sitting-rooms is an all-important matter, and much time and money is spent on the beautiful things which ornament them. Most frequent

of these decorations are the charming things in marble and stone that the French love to have about them. Many of these are obtained from an imitator of antiques who has on hand, or who will make to order, tall, standing urns, jardinières, fountains, and stone benches, all of them perfect copies of the extravagant days of the Renaissance.

### IN A BALCONY

The modern country house must have upstairs balconies to provide for outdoor sleeping and privacy in work and play. These need to be even more comfortable than the lower verandas, for they are places of rest pure and simple. Wide, comfortable hammock beds, with springs and mattresses should be hung here, and screens of light bamboo should be used to keep out the too early morning light. For daytime work on these balconies are provided special writing tables and sewing baskets. No mischievous breeze can fly away with notepaper slipped under the elastic straps with which these tables are furnished.

Useful little tables, which may be easily moved about from one spot to another, have a folding standard of wood, and are fitted with trays of cane and bamboo. Light and durable mats of braided reeds or grasses from the tropics, dried and striped with black woolen cloth, are new, and give a good accent to the porch furnishings.



Carved stone garden vase for ornamental trees or plants

## NEW WRAPS SHOW SHARP DIVIDING LINES



*In this wrap there is a sharp contrast between the black satin skirt and the top part of Malines lace over flesh-colored chiffon, with its black, net-ruffled hood of white chiffon*

*The very latest mode in evening coats—scintillating, all-white beads deeply bordered with pure crystal beads bloxen full of gold*

*Although divided into three distinct sections by the successive use of yellow satin, gold brocade, and deep, yellow fringe, this cape-like wrap nevertheless preserves a pleasing air of continuity by reason of its single, golden, color scheme*

# THE YOUNGER GENERATION

Midsummer Modes for the Young Girl Acquire Their Distinction from Little Niceties of Detail Rather than by Any Radical Departure from Established Fashions of the Season

**M**IDSUMMER modes rarely show any striking innovations or departures from the lines established earlier in the season, but distinction is gained by new touches and little niceties of detail. The frocks for young girls illustrated on this page follow the smartest lines, and at the same time each attains a charming individuality.

## TWO STREET COSTUMES

The smartly built, two-piece tailor costume illustrated in the lower, left-hand corner is designed in éponge in the new shade of sulphur, which has received its *cachet* from the great Paris houses, and is worn to best advantage by the young girl. Happily combined with this shade is the butternut corded silk which is displayed in the narrow shawl collar and covered buttons and loops on coat and skirt. The effect of slenderness is emphasized by the panel front which forms the front of the coat and is continued on the skirt. A bias fold bands the skirt bottom. The sleeves, of three-quarter length, are set into the armholes without fullness and are finished with cuff bands. These are seamed on the outside and finished with a button and loop to simulate a lap. A row of buttons is set at the two outer edges of the front panel of the coat, and the corresponding loops, one row for duty, the other for ornamentation, are set just outside. The same trimming effect is repeated on the skirt. A smart walking hat in burnt-colored straw with a slightly drooping rim and a white pompom set to one side of the front, with two quills jauntily thrust slantwise through, is worn with this costume.



Two rows of buttons, one for duty, the other for ornamentation, outline the seams

The street frock shown to the right of the group in the middle of the page is the essence of tailored severity. Its coat-like cut is apparent in the full-length fastening and the manly coat collar and revers. The only concessions to femininity are the lace wrist ruffles which finish the long, plain sleeve set, without fullness, into the armhole, and the prelate sash with its fringed ends. This model is adapted to a wide range of developments. For the tailored materials of linen, serge, or éponge it is excellent, and since taffeta and char-

lace. The dress fastens underneath the narrow vest section of the embroidered batiste, which is flanked by porcelain buttons and crochet loops. The three-quarter sleeves have deep, turnback cuffs and inside frills of écrû lace, and the fine batiste collar is likewise edged with lace. A touch of color may be introduced in the crushed belt and in the bow at the neck, in which case the buttons should be in a matching tone of glass or porcelain.

The pannier gown has taken a place in the modes for both young and old. A



A French interpretation of the Russian tunic in bright blue and old-ivory

Faintly suggestive of the Louis XIV period in its simulated coat and waistcoat

The essence of tailored severity in a one-piece, coat-like frock for the street

meuse hold their own for street wear, they, too, may be used.

## A FRANCO-RUSSIAN TUNIC DRESS

Illustrated to the left of the group in the middle of the page is a French afternoon frock developed in tones of old ivory and Chinese blue. The soft, graceful blouse is of chiffon in the much fancied new shade of mellowed écrû. The knee-length chiffon tunic has a hemstitched border, below which is displayed the scant slip of blue satin trimmed down either side with a wide band of Chinese embroidery. This same banding belts the tunic where it is finished at one side with a flat bow. The collar outlining the V-yoke is of pale blue chiffon embroidered with dots and edged with old Valenciennes. The cuff trimming is similarly designed. Fine, cream-colored net forms the high-necked chemise, down which runs a line of wee bows in Chinese-blue satin.

## TWO PERIOD FROCKS

In the next sketch is displayed a semi-tailored cutaway model that faintly suggests the mode of Louis XIV. It is developed in French linen with trimmings of embroidered batiste and écrû



A youthful pannier frock of robin's-egg-blue silk with a girdle of peachblow velvet

shows the softly draped silk caught into a graduated outlining band. The bottom skirt is straight and devoid of trimming, with a deep hem put in by hand.

## CONTRASTING COATS AND SKIRT

The separate coat on the Norfolk or sack model has taken a prominent place in the outing modes for the young girl. These coats are of white serge, Viyella flannel, heavy linen, ratine, éponge or homespun, and the skirts are of the same material or of striped awning cloth or linen. Awning cloth is especially smart, and has sufficient body to hold its shape. Often the coats have collars and revers of the same material as the skirt.

Among the newest, two-piece, summer costumes are many showing the contrasting coat in shades of ox-blood and Copenhagen blue. One particularly good color scheme is developed in a suit consisting of a Norfolk of ox-blood ratine with a skirt of smoked gray and white striped ratine. The smart hat shown with it is a white crash model rolled up on one side, and without trimming of any kind.

Vogue will cut patterns of these models at the following prices:  
Misses' Clothes (from 12 to 16 years, or 32 to 34 bust). Whole gown, \$3; any part of costume, \$1.50.





The "robe manteau" which fastens down the front like a coat, presents unexampled opportunity for lavish yet appropriate buttoning. A large tulle bow finishes the Directoire collar

An afternoon gown of Haitienne caméleon which offers an excuse for buttons large and small in the buttoned-on sleeve and tunic and the simulated fastening of the blouse in front

A new interpretation of the short-fronted, long-tailed jacket developed in shot taffeta. Not one, but two fastenings on the jacket, and purely ornamental tabs on the skirt, make place for buttons



Patterns cut to order, \$4 each

SO FAR HAS THE CRAZE FOR BUTTONS GONE THAT WHEN NO LEGITIMATE OPPORTUNITY FOR THEIR USE OFFERS, EXCUSE IS MADE BY THE INTRODUCTION OF TABS, LOOSE ENDS OF DRAPERY, AND FALSE CLOSINGS

MIDSUMMER FASHIONS *in PATTERN FORM*

**N**o. 1764/14.—Evening gown of white Breton lace with American Beauty rose satin ribbon draped on the corsage and falling to the hem in a knotted streamer. The décolleté bodice with the body and sleeves in one is in surplice effect, one side of the bodice being made of lace, and the other of chiffon. The skirt is made of three flounces finely gathered. The materials required are  $8\frac{1}{2}$  yards of lace, 22 inches deep; 1 yard of chiffon, 40 inches wide, and  $4\frac{1}{2}$  yards of satin, 36 inches wide. Skirt pattern cut in 5 pieces. Waist pattern cut in 8 pieces, including the lining. Sizes: 22, 24, 26, 28 waist; 34, 36, 38, 40 bust. Price, 50 cents for bodice or skirt.

No. 1861/14.—Bordered chiffon coat, with white satin border and facing, cut in a straight line with a seam down the center of the back. Small tucks hold the fullness across the shoulders. Materials required to make this model, in medium size, are 6 yards of 24-inch bordered chiffon, 1 yard satin, 1 yard of white satin. Pattern cut in 2 pieces. Sizes: 34, 36, 38, 40 bust. Price, \$1.

No. 1867/14.—Summer wrap to wear over light dresses, designed by Margaine Lacroix. It is made of old blue chiffon taffeta lined with same tone chiffon, and fastens at the front with a flat bow of black velvet ribbon. The bottom of the jacket is finished with a raveled edge, and the raised waist-line is indicated by four rows of shirring over cords. The materials required to make this model, in medium size, are  $2\frac{1}{2}$  yards of chiffon taffeta, 36 inches wide; 1 yard of chiffon, 45 inches wide, and  $\frac{1}{2}$  yard of velvet ribbon. Pattern cut in 2 pieces. Sizes: 34, 36, 38, 40 bust. Price, 50 cents.

No. 1984/14.—Evening wrap of chiffon cloth with trimming of material shirred on cords. The wrap is cut in one piece with a seam down the back. The shoulders drape over into pointed sleeves finished with tassels of dull gold, which also trim the front points. The model requires  $4\frac{1}{2}$  yards of chiffon cloth, 44 inches wide, and 4 tassels. Sizes: 34, 36, 38, 40 bust. Price, \$1.

No. 1969/14.—Afternoon gown of black and white surah silk and black satin. The upper part of the corsage is of allover tucked chiffon bordered with Venise lace, in two points. The black satin of the lower part of the bodice forms side draperies on either side of the

A Timely Selection of Separate Blouses, Practical Bathing Suits, Cool and Dainty Gowns, and Diaphanous Evening Wraps



2005/14

2036/14

2087/14

short panel of the striped silk. The lower section of the skirt is of the black and white silk hung over a deep band of the black satin. The model requires, in medium size,  $1\frac{1}{2}$  yards of striped material, 36 inches wide; 3 yards of satin, 36 inches wide;  $3\frac{1}{2}$  yards of Venise lace, 3 inches wide;  $\frac{3}{4}$  yard of allover tucked chiffon. Pattern of waist cut in 14 pieces. Skirt pattern cut in 8 pieces. Sizes: 22, 24, 26, 28 waist; 34, 36, 38, 40 bust. Price, 50 cents for waist or skirt.

No. 2005/14.—French blouse of draped, soft blue charmeuse and Milan lace. The waist is cut surplice with one side of the lace and the other of satin. The deep peplum is of lace. This model, in medium size, requires  $1\frac{1}{2}$  yards of charmeuse, 44 inches wide;  $2\frac{1}{2}$  yards of lace, 10 inches wide, and  $1\frac{1}{4}$  yards of chiffon, net or satin, as desired, for kimono lining. Pattern is cut in 6 pieces. Sizes: 34, 36, 38, 40 bust. Price, 50 cents.

No. 2024/14.—Afternoon gown of Gobelins-blue silk crépon or voile, trimmed with heavy lace banded with folds of satin on the bodice, and yoke and sleeve ruffles of fine net. The bodice is draped with scalloped lace in surplice effect, and the skirt has a wide lace flounce with deep scallops. The materials required are  $4\frac{1}{2}$  yards of voile, 40 inches wide; 1 yard of satin, 24 inches wide, for bands and girdle;  $\frac{1}{2}$  yard of net for collar and sleeve ruffles; 2 yards of lace, 10 inches wide, for bodice trimming;  $1\frac{3}{4}$  yards of lace flouncing; 1 yard of insertion,  $1\frac{1}{2}$  inches wide, for neck and sleeve bands;  $\frac{7}{8}$  yard of belting for high waist foundation. Pattern of waist cut in 10 pieces. Pattern of skirt, measuring 2 yards at bottom, cut in 4 pieces, including foundation girdle. Sizes: 22, 24, 26, 28 waist; 34, 36, 38, 40 bust. Price, 50 cents for waist or skirt.

No. 2036/14.—Blouse of charmeuse and tucked chiffon. The model has the new drop shoulder with defined arm-hole and a vest-front effect. Tucked

chiffon forms the vest, over which a pointed bib section of charmeuse is draped up, and the chiffon is seen again in the side slashes on the lower part of the bodice. A line of graduated buttons forms a trimming on either side. The lower part of the three-quarter-length sleeve is of tucked chiffon finished with a turnback cuff of charmeuse. The model requires, in medium size,  $1\frac{1}{2}$  yards of charmeuse, 44 inches wide;  $1\frac{1}{4}$  yards of chiffon, 44 inches wide. Sizes: 34, 36, 38, 40 bust. Price, 50 cents.

No. 2039/14.—Coat of taffeta designed with puffings of the material. The high-waisted side closing is fastened by a bow of black velvet. The model is designed with a draped collar. The fronts are cut away roundly below the closing, and are bordered with a wide corded puffing of the taffeta finished on the outer edge by a plaiting of the taffeta. The drop shoulder-line is used, and the sleeves are formed of short puffs finished with cordings and plaitings. The model requires, in medium size, 5 yards of taffeta, 36 inches wide;  $\frac{1}{2}$  yard of black velvet, 2 inches wide, for trimming bow. Sizes: 34, 36, 38, 40 bust. Price, \$1.

No. 2057/14.—Frock developed in bordered foulard. The waist has a square yoke of the plain material, which also forms the upper part of sleeves. The lower part of the waist and under section of the sleeves are of the bordered design. The round neck is finished with a narrow plaiting of fine lace. Black velvet girdles the waist and hangs a sash-end down one side of the back panel. The skirt is a three-gored model, measuring 2 yards at the bottom. The model requires, in medium size,  $3\frac{3}{4}$  yards of bordered material, 44 inches wide;  $1\frac{1}{4}$  yards of satin, 24 inches wide. Sizes: 22, 24, 26, 28 waist; 34, 36, 38, 40 bust. Price, 50 cents for waist or skirt.

No. 2087/14.—Blouse designed in linen with trimmings of allover embroidery. The model is cut with sleeve caps in kimono fashion, which are slashed to

display the under-sleeve of the embroidered linen. The collar and inset piece at the lower part of the waist are of embroidered linen. Button tabs along side the inset piece run over onto the crush girdle of silk. The model requires, in medium size,  $1\frac{1}{2}$  yards of linen, 36 inches wide; 1 yard of allover embroidery, 19 inches wide;  $\frac{1}{2}$  yard of silk, 24 inches wide for girdle. Sizes: 34, 36, 38, 40 bust. Price, 50 cents.

No. 2100/14.—Costume of dotted voile combined with black charmeuse with a turnover collar of embroidery and trimming lines of buttons. The waist has a hemstitched plait down each side. Black charmeuse forms the wide girdle and deep bottom flounce of the



2123/14



2124/14



skirt. A simulated side slash on the skirt is outlined with small buttons which, with cord loops, form a trimming in plastron effect on the lower part of the waist. The skirt closes in back and measures 2 yards around the bottom. The upper part is built on a two-gored model and is lengthened by a flounce section. The model, in medium size, requires  $3\frac{3}{4}$  yards of 44-inch voile,  $1\frac{1}{4}$  yards of 44-inch charmeuse,  $\frac{1}{2}$  yard of embroidery for collar. Sizes: 22, 24, 26, 28 waist; 34, 36, 38, 40 bust. Price, 50 cents for waist or skirt.

No. 2106/14.—Frock of pink chiffon with an over-bodice of taffeta and trimmings of net plaitings with lines of rosebuds. The taffeta waist is in bolero design, draping up over net ruffles, and forms a rounded coat-tail effect in back. The chiffon skirt drapes up in front over three ruffles of net. The model requires, in medium size,  $3\frac{3}{4}$  yards of chiffon, 44 inches wide; 2 yards of taffeta, 36 inches wide;  $1\frac{1}{2}$  yards of net, 45 inches wide; 7 yards of rosebud trimming; 10 yards

of lace 4 inches wide. Sizes: 22, 24, 26, 28 waist; 34, 36, 38, 40 bust. Price, 50 cents for waist or skirt.

No. 2120/14.—Frock of rose-figured voile draped over a trailing hem of black charmeuse and trimmed with lace ruffles. The décolleté waist is finished with a lace ruffle, and the overskirt drapery is banded in satin and edged with lace. The model requires, in medium size,  $3\frac{1}{2}$  yards of figured voile, 44 inches wide;  $1\frac{1}{2}$  yards of black charmeuse, 44 inches wide;  $4\frac{1}{2}$  yards of lace. Sizes: 22, 24, 26, 28 waist; 34, 36, 38, 40 bust. Price, 50 cents for waist or skirt.



1867/14

No. 2123/14.—Bathing suit in mohair with trimmings of soutache embroidery on yoke and sleeve bands. The model is designed with waist and skirt in one piece, and fastens down the front with a long line of buttons below which, at the skirt bottom, is a section formed of a group of plaits. The waist is belted in at back and sides with a narrow stitched band of mohair with a square bow in the back. Included with the pattern is a pair of knickerbockers. The model requires, in medium size,  $2\frac{3}{4}$  yards of mohair, 42 inches wide; one piece of soutache braid;  $\frac{1}{2}$  yard of satin ribbon, for bow at neck. The knickerbockers require  $1\frac{1}{2}$  yards of mohair, 42 inches wide. Sizes: 34, 36, 38, 40 bust. Price, \$1.

No. 2124/14.—One-piece bathing suit model in taffeta buttoning over the shoulders and sleeve tops and designed to be slipped on over the head. The model is cut with the front of the bodice and apron panel of skirt in one piece, but is seamed at the waist-line at sides and back. To permit the shoulders to slip through, the waist-line is slightly gathered at the sides, but is drawn in and belted after being put on by a free belt section with three buttons at each end which fasten into corresponding buttonholes in the one-piece front. The skirt has side plaits, which continue around front and back below bottom of panels. The model requires, in medium size,  $3\frac{3}{4}$  yards of taffeta, 36 inches wide;  $\frac{1}{2}$  yard of satin, 24 inches wide, for covering buttons and facing turnover tabs at neck-line. The knickerbockers require  $1\frac{1}{2}$  yards of taffeta, 36 inches wide. Sizes: 34, 36, 38, 40 bust. Price, \$1.

2024/14

2057/14

2100/14

1861/14

2039/14



IN THE SLIGHT CONCESSIONS TO FULLNESS IN SEMI-PLAITED SKIRTS, IN THE ELONGATION OF RABATS INTO DEEP YOKES AND BIBS, AND IN THE NEW USE OF OLD MATERIALS, WE CAN TRACE THE SLOW EVOLUTION OF FASHIONS



Jacket trimmed with white cloth worn with a white cloth skirt, which suggests fullness by tacked, inverted plaits back and front

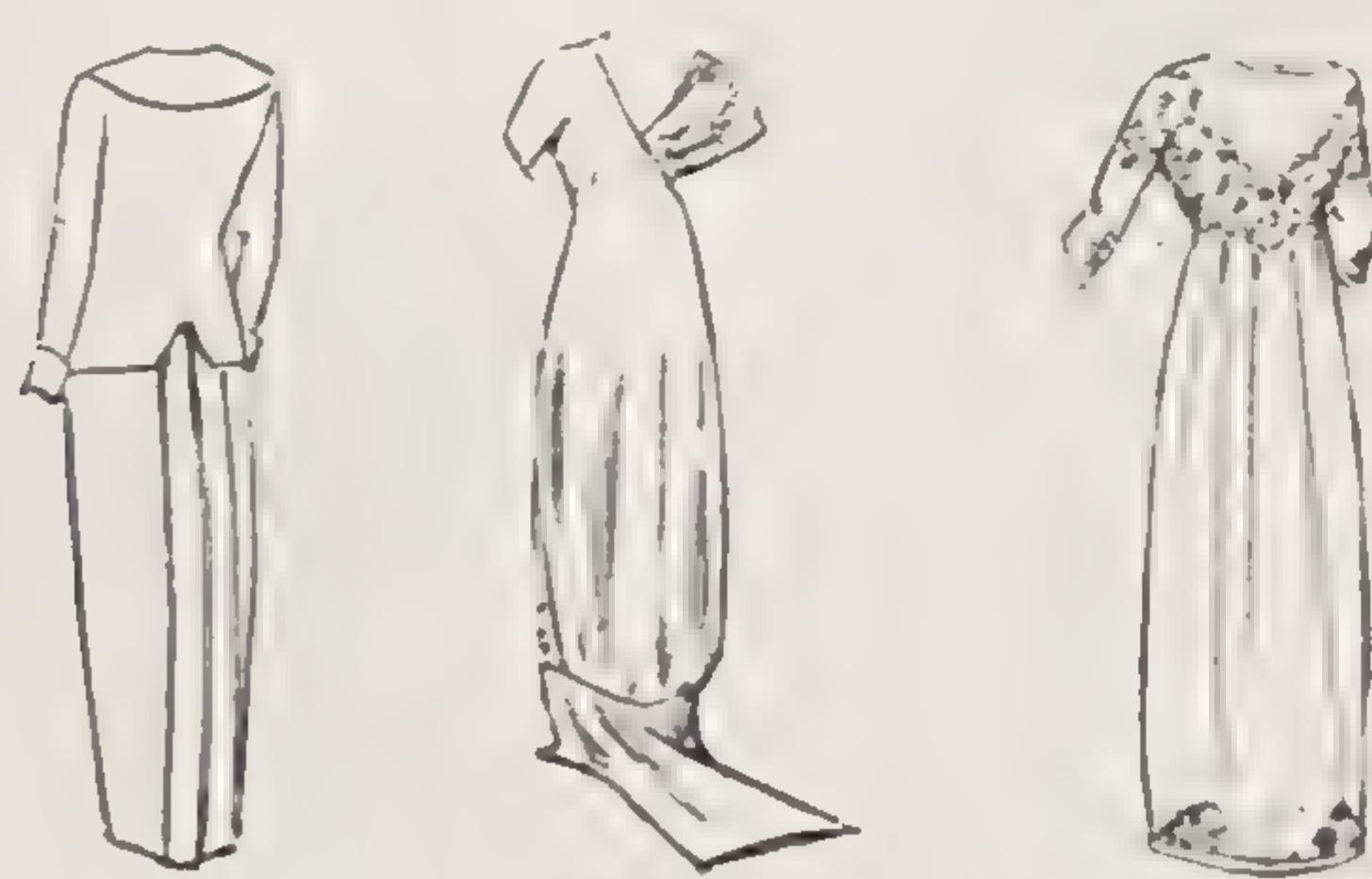


Black météore satin draped over Bohemian lace. The lace foundation of the right sleeve, over which is laid first pink malines, then black malines, ends in a huge red silk poppy

An old needlecraft and a new material are combined with quaint effect on a frock of white linen ratine, embroidered on bodice and skirt with colored crewels in a bold floral design



The small rabat has so developed in size that it usurps the function of sailor collar and fichu while still preserving its clerical form. Here it is of hemstitched mull, caught by a black belt over a tunic of green-and-black striped taffeta, which is attached to a skirt of plain, olive-green taffeta



Patterns, cut to order, \$4 each



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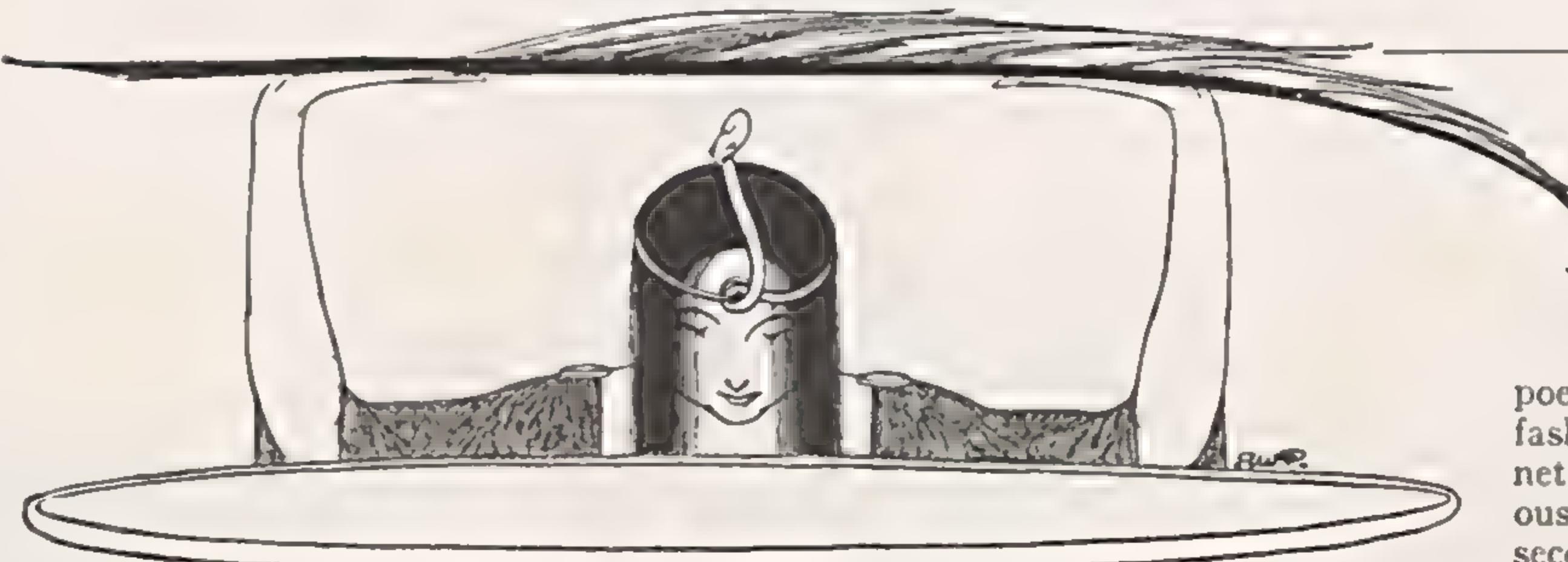
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## WHAT THEY READ



AMERICAN literature has not been rich in biography, autobiography, and memoirs, but within the last ten or fifteen years there have been many excellent additions to American books of this kind, and especially to those dealing with the Civil War period. Franklin's "Autobiography," brief as it is, has long ranked as a classic, but then few autobiographers have dared to be as frankly self-revelatory as he, and even fewer have possessed his singular charm of style. William Cobbett, an important part of whose life was passed in this country, left no formal autobiography, though there is autobiographical material of fascinating interest in some of his writings. In style he equaled Franklin. Jefferson's "Anas" is a work of curious confidential interest, though it does not rise to the dignity of an autobiography, while "The Diary of John Quincy Adams" is a mine of political information and a frank expression of self. The volumes of the American Statesmen Series are unequal in quality, and often a little dry because of being narrowly restricted to the political aspect of the men biographized. Parton's biographical books once enjoyed a great reputation, and they have the merit of treating the human as well as the political side of public men. General Grant's "Memoirs" come near to being a great autobiography. Nickolay and Hay's vast work on Abraham Lincoln is a mine of wisely chosen information, but the performance is marred by a bitter partizanship that was perhaps inevitable in view of their nearness to the events of which they wrote. The two Shermans have left memoirs of surpassing interest, and Blaine wrote well, though unhappily at too great length, of his "Twenty Years in Congress."

Of literary biography we have little that approaches the first rate, and we are singularly poor in social reminiscences, partly because our American social life has never been concentrated in a great capital where the men of the arts, of politics, of the professions, and of inherited wealth, with their wives and daughters, came together in really brilliant gatherings. Our pitiful aping at Washington of European court life has been able to yield little of real biographical value. Mrs. Bayard Smith's book on the first half century of political life at Washington has really had no worthy successor depicting later periods at the national capital. A list of American memoirs and biographies that deserve a place in permanent literature would scarcely run to a dozen titles.

MARCUS ALONZO HANNA: HIS LIFE AND WORK, by HERBERT CROLY, is the latest American political biography, a royal octavo of nearly 500 pages with many illustrations. Mr. Croly, who is the author of at least one notable book, evidently undertook this work with some diffidence and at the request of the Hanna family. Mark Hanna was not the sort of public man with whose political course his biographer could sympathize, yet Mr. Croly has striven hard to write of Mr. Hanna without prejudice and in no mere courtly spirit. He recognizes that his subject was neither orator nor statesman, and at best a political manager of great sagacity and power who represented the pioneer state of American business and politics and did not realize that the country was in an inevitable transition stage. The biographer does, however, protest against the bitterest estimate of Mr. Hanna as a politician; he feels the personal charm of the man,

admires his loyalty to friends, his generosity, his courage, foresight, and energy. Perhaps there could be no more sinister indication as to Mr. Hanna's method in politics than the biographer's complaint that biographical material was hard to obtain from the fact that the man kept copies of few political letters, either sent or received.

On the whole, Mr. Croly's book is longer than his subject really justifies, and it cannot serve as a memoir of Mark Hanna's life and times because it does not enter with sufficient frankness and fullness into the subterranean truth concerning the man and his political associates. When that story shall be fully and truthfully written we shall have something of more value for the student of the period. Mr. Croly, however, has produced a dignified, interesting and, in the main, extremely well written account of what Mr. Hanna's friends and family were willing should appear in an authoritative biography.

The illustrations are interesting and characteristic, and none are more so than the many portraits of Mr. Hanna. He does not look like a gentleman in any of these pictures, but the face certainly does not betray the sinister traits which his enemies thought the leading characteristics of the man. (New York: The Macmillan Company, \$2.50 net.)

## PLAYS AND POEMS

PLAYS, by AUGUST STRINDBERG, is a volume containing three works by the singular Swedish dramatist whose recent death has served to attract especial attention to him on this side of the Atlantic. The translator is Edwin Björkman. Strindberg was a grim character usually credited with hating women and looking at life with singular cynicism. As a matter of fact, it was his baffled love of humanity that made him appear a cynic. He saw with indignant pain the sorrows of men, and put his indignation into dramatic form. "The Dream Play," which opens the volume, is a bit of pure symbolism, difficult to follow, and far less interesting than the two simpler plays of the book. In "The Link" we find the cynicism of Strindberg in the presence of that contradictory thing, sexual love, and something of his disgust at some manifestations of the feminist movement. The injustice administered by the courts is also a conspicuous lesson of the play. "The Dance of Death" is in two parts, a painful and revolting picture of married life as Strindberg sees it, done with minute realism. (New York: Charles Scribner's Sons, \$1.50 net.)

THE HERALDS OF THE DAWN: A PLAY IN EIGHT SCENES, by WILLIAM WATSON, shows the au-

thor's accustomed distinction of phrasing and mastery of blank verse. In form the little play is of the Elizabethan order. There are scenes of war, of the populace in the city streets, of the palace. The very names of the characters suggest the older drama, though they are purposely of various lands and periods. This is a play of no one place nor time, but a symbolic attempt to express a people's yearning for a nobler, juster social order, and the coming of such an order through the accession to the throne of a royal idealist. The unusual beauty of Mr. Watson's sound and rare diction, the closely condensed dialogue, the skilfully varied form of expression suited to the character and quality of each speaker, and the frequent richness of descriptive matter give this little attempt unusual charm. The author's method sometimes follows a little too slavishly the older models, as in the elaborate description of the jewels fetched home as plunder from Volmar's wars, but as a whole the performance is a notable piece of the traditional English poetic drama. (New York: John Lane Company, \$1.25 net.)

THE WAR GOD, by ISRAEL ZANGWILL, is a rather short tragedy in blank verse, teaching the doctrine of peace, love, and non-resistence. The scene is laid in a kingdom that has some strongly German characteristics, but which is not called Germany; one of the chief characters not remotely suggests Bismarck. A rival kingdom, which the Chancellor is secretly preparing to attack, is even more clearly Great Britain. Armed peace, ever expecting and plotting war, anarchism, eager for bloody revolution, and socialism, preaching peace and love, all appear in the *dramatis personæ* under human names. The Chancellor is by far the most strongly indicated character in the play, though there is no lack of striking individuality in many other of the personages. Of course Mr. Zangwill gives a Hebrew a conspicuous though, in this case, not a noble position in the drama.

In spite of the highly symbolic character of the whole, the story has the compelling interest of a tale. In his brief preface the author argues in favor of the use of blank verse throughout such a drama as his, and vindicates his theory in practice, though his verse hardly deserves all the praise of critics. There are many smooth and charming passages in the play, and there is much happily conveyed humor, but there is no poetry of the highest quality, and immensely clever as the performance is, it has no sound claims to greatness. (New York: The Macmillan Company, \$1.25 net.)

THE BOOK OF LOVE, by ELSA BARKER, is a rather large volume of long poems, sonnets, quatrains, and other forms of verse, in which the

poet sings of love somewhat after the fashion of Rossetti in his famous sonnet cycle. These poems are not sensuous, and although they abound in the second personal pronoun singular, and presumably masculine, they leave upon the reader the final impression of being almost impersonal. They are often symbolic, perhaps, indeed, always so, and they have the intensity of expression that often characterizes the love poems of women. They can hardly be called simple in either sentiment or expression, and their diction is at times a little artificial, after the manner of Rossetti himself. Some of the words as, for example, "alien," "unafraid," "guerdon," "calendar," are peculiarly the hall-mark of the modern sonneteers. There are some rough lines of cumbersome scansion, especially in the sonnets, and there is little of the highest lyric quality, but there are many genuinely and purely passionate expressions, and some few phrases in the grand manner of the greater poets. "The Avowal" is a finely phrased sonnet, "The Fog," another, and "When We Are Old" makes a strong appeal. Here is a quatrain from the long opening poem of the volume:

"So still is Love he hears the farthest sound:  
The footfall of the seasons in their round,  
The soft etheric swish of rushing spheres,  
The murmur of the mute things underground."  
(New York: Duffield Company, \$1.25.)

## TALES FOR THE HAMMOCK HOUR

THE BURGUNDIAN: A TALE OF OLD FRANCE, by MARION POLK ANGELLOTTI, stands out among the many current historical novels as a performance of unflagging spirit and strongly conceived realism. The time of the story is that of John the Fearless, who ruled Burgundy and Flanders from 1404 to 1419. John himself is the strong man of the story. His murder by his princely French cousins was a crime that helped England in the latter part of the hundred years war to fix her hold upon France. Of course, neither Marion Polk Angellotti nor anybody else knows how Frenchmen, Provençals, Burgundians, and Flemings felt in the first quarter of the fifteenth century, but the author of this tale manages to give an aspect of reality to her puppets, so that we do not ask whether they are true to their time and place, but accept them in good faith and follow their romantic fortunes with interest and zest. Much of the matter of the tale is in accordance with the facts of history, but many of the *dramatis personæ* are purely imaginary characters. As a strongly grasped bit of historical fiction, and an admirably executed tale, "The Burgundian" will appeal to those who take joy in adventurous romance and in masterly narrative art. (New York: The Century Company, \$1.30 net.)

EVE TRIUMPHANT, by PIERRE DE COULEVAIN, appeared in an English translation ten years ago, and attained popularity in the British Isles.

(Continued on page 52)

An Untilled Field in American Literature  
—The Plays of Two Notable Foreigners and Tales for the Hammock Hour

# J. & J. Slater

## Summer Models



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Made to order with patent leather or black russia vamps and white inlaid quarters, or gray vamps and light gray inlaid quarters, tan vamps and light tan inlaid quarters. Inch and seven-eighths heels. Medium sole. Straight tip.



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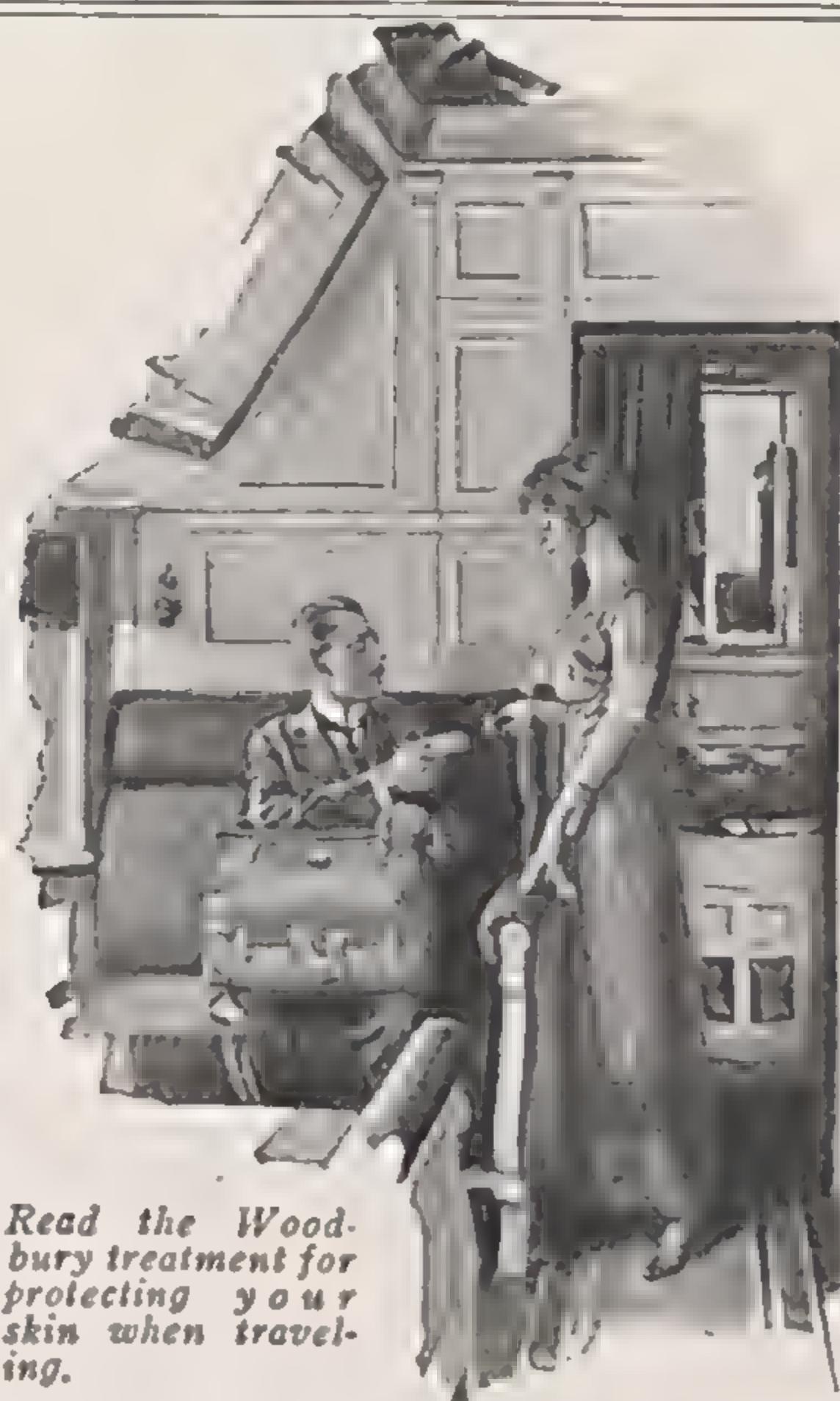


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# AMERICAN WOMEN in the FRENCH SALONS

(Continued from page 24)

## WOMEN SCULPTORS ARE NOT POSEFUL

Almost without exception, the women exhibitors in this Salon show a lack of affectation. They paint in a sincere and straightforward manner, without becoming hard or photographic in their method. The head of a boy, called "Etude," by Miss Shotwell, is perhaps the most promising of the figure pieces exhibited this season. It is a gray-brown monotone, suggestive and poetic, splendidly drawn, and much in the manner of some of the wonderful religious pictures of Tanner.

"Son jour de fête," by Miss Hartwell, is a portrait of a young woman in gala attire, sitting before a little polished table, over which she spreads her jewels as she takes them out of a glittering box; a silver hand mirror lies on the table. This picture, painted with remarkable delicacy, shows study of the decorative Japanese art. A companion picture, "La couturière des poupées," is equally successful. The girl's figure is modeled with much grace, but the painting of the dolls falls far below the standard of the inanimate objects in the other picture.

Miss Lucy Scott Bower's "Au bord de l'eau" shows considerable talent. It is painted in the decorative style in flat, soft ochre tones with blue and purple hills, and a mauve lake stretching between. Without any attempt at new treatment or startling color, she achieves a wonderfully realistic and beautiful effect.

One of the greatest successes of the *Salon des Beaux Arts* is achieved by a study of the nude, called "Nonchalante," by Mrs. von Rinkhuysen, who exhibits under the name of Lucy Lee Robbins.

Rose O'Neil has a group of four dessins, done in her own inimitable style, full of the delicacy, sweetness, and grace which mark all her work—"Images dans l'esprit," "Crucifiement d'Amour," "Le faune réprimandé," and "Paolo et Francesca."

Miss Florence Esté exhibits four of the charming Brittany scenes which she loves to paint, and which, with their

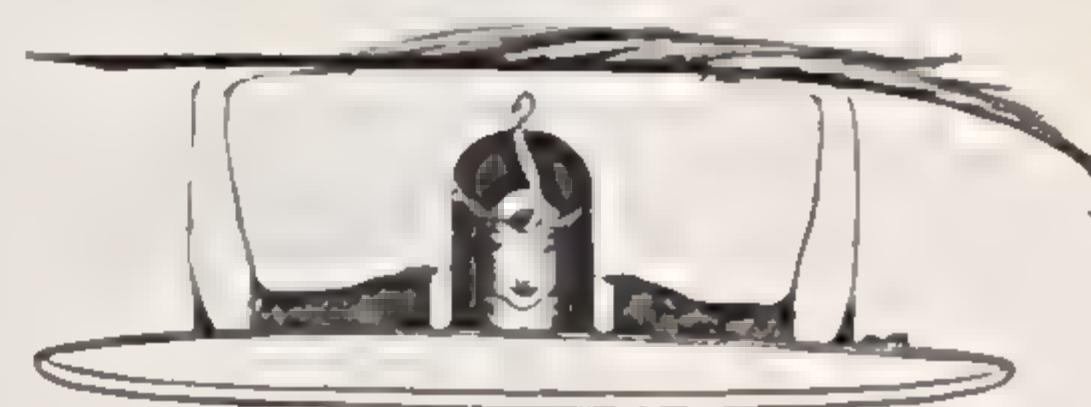
wonderfully painted tree trunks, wide fields, dreary waters, and "maisons isolées," are always most decorative.

Miss Charlotte Watkins' picture, "Une vieille ruelle en Normandie," treated in a big, broad, sincere manner, is literally refreshing after walking through the long, hot rooms.

## AN AVOWED MODERNIST

Miss Anne Estelle Rice, a young Philadelphia woman, has made such remarkable progress since she came to Paris, about six years ago, that great things are expected of her future. She claims kinship with the moderns, and has allied herself with the modern movement as exemplified in "Rhythm," a magazine founded by adventurous spirits in London and Paris, which expresses the modern movement in painting and literature. Members who contribute to it have been recently invited by the city of Cologne to send representative work for exhibition there. Last year Miss Rice had a one-woman exhibition of her work at the Baillie Gallery in London, and this spring she is exhibiting a group of her decorations at the Stafford Gallery in London. The spirit of her work, frankly decorative in quality, is carried out with dignity and restraint, and in spite of her declared modernity, which leads her to disdain the "old salons" to which she has never sought admittance, preferring to express herself in the *Salon d'Automne* and the *Salon Indépendante*, it is comprehensible to even the dullest intellect. Her pictures have wonderful beauty of color, and the pastoral designs are filled with imagination and are, at the same time, virile and graceful.

For a long time Miss Rice has been engaged in work on decorative wall paintings and panels for Mr. Rodman Wanamaker. Though these paintings still hang unfinished on the walls of her vast studio, one is at once struck with their great beauty, and feels that it is all her own inspiration which has produced it. Miss Rice, however, gives great credit to Mr. Ferguson, a Scotch artist, who has been her only teacher.



## W H A T T H E Y R E A D

(Continued from page 50)

though it attracted less attention on this side the Atlantic. The work in French had already been "crowned by the Academy." Alys Hallard's translation fails to convey the charm of the Frenchwoman's style, and suffers from some errors of the translator's taste, but the substance of Pierre de Coulevain is here, and her keen perception of international differences is successfully conveyed to the reader. Like most of the author's books, this one is less a novel than a succession of scenes depicting the moods of the several characters, and setting forth the varying points of view of Americans, Italians, and Frenchmen. There is, however, a consecutive plot, and along with it are incidents properly furthering the development and the dénouement.

The story is not for those who seek a stirring romance, but rather for such men and women of leisure as enjoy a subtle study of contrasted national qualities and tastes. Those who crave excitement must neglect both

Anthony Trollope and Pierre de Coulevain, but those who desire only a quiet intellectual stimulus will find it in either. The Frenchwoman, however, is far behind Trollope in the creative gift of the novelist. (New York: G. P. Putnam's Sons, \$1.25 net.)

**HECTOR GRAEME**, by EVELYN BRENTWOOD, is a tale of sport in England, of sport and soldiering in India. The hero, if such Hector Graeme may be called, is a curiously organized creature, clairvoyant, neurotic, a braggart, a cad, an egoist, a thoroughly unpopular officer, but gifted with a mysterious power over men and women. The story is concerned with the successive triumphs that this singular power enables him to compass. Graeme is a most unpleasant character, but his adventures are well, if sensationally, told. As usual with Anglo-Indian stories, the text is somewhat overladen with Hindustani terms. (Bodley Head, London: John Lane Company, \$1.25 net.)

## Beauty is every woman's right, It can be every woman's possession

Now every woman can possess the rare charm of a beautiful complexion. Le Secret Gaby Deslys makes it possible. Its use brings out the natural beauty of the skin, hides all blemishes, yet its presence cannot be detected by the closest scrutiny.

### Le Secret GABY DESLYS

Le Secret Gaby Deslys gives the smooth, velvety softness of a perfectly beautiful skin—and it protects and nourishes the cuticle. Le Secret contains all that is required to give the exact shade of the skin desired—eliminating all necessity for face powder, rouge, nail polish and lip stick.

Le Secret Gaby Deslys imparts a delightful fragrance and prevents excessive perspiration. An application under the arms controls perspiration for hours and destroys its odor. Once applied you need not touch it for hours. No vanity box is required. It will not rub off nor mark clothing and is not affected by perspiration.

### Your Chance to Test Le Secret Gaby Deslys

If you cannot secure Le Secret Gaby Deslys from your dealer, write to us direct.

"Six Secrets of Beauty," a valuable little booklet translated from the French, will be mailed free.

**Souvenir Package**, containing tube of whitener, in flesh color or white, tube of opposite shade, silk sponge for its proper application, and box of rouge for cheeks, lips and nails. State whether you wish flesh color or white. Sent complete to any address on receipt of price—\$1.50.

By mixing the contents of the large tube with water and blending to the desired shade, by adding from the small tube and the rouge, you will have a quantity of Le Secret equal to four or five dollars' worth of any other high class preparation. It is the most economical preparation you can use.

### THE IMPORTERS COMPANY

15 West 38th St., New York, N.Y.

Le Secret Gaby Deslys is on sale at all high class Beauty Parlors in France, Italy and Switzerland for 8 francs; in Russia, for 3 rubles; in England, for 6 shillings; in Germany, for 6 marks; in America, for \$1.50.



# Modern Merchandising and Motor Delivery

DELIVERY is one of the greatest problems confronting the modern merchant. Many solutions are offered. Many of the world's largest merchants have adopted that of the electric vehicle. A few cling to the horse together with other traditions of the past. They are less each month.

20,146 horses were removed from the streets of New York City by the Department of Health during 1911.

The Baker Electric is used in more than one hundred lines of trade. For **eighty per cent.** of city transportation from the viewpoints of **economy, efficiency, endurance**, it is the most logical type. The big merchant knows only too well the enormous cost of delivery and the knottiness of the problem in reducing it scientifically to a logical solution.

Read what **The Halle Bros. Co.** of Cleveland have accomplished. The figures are authentic.

**The Baker Motor Vehicle Co.** Commercial Car Dep't  
33 W. 80th Street - - - - - CLEVELAND



Type of Baker Truck used by Crescent Dept. Store, Spokane

Spokane is exceptionally hilly. The roads are hard to travel. The introduction of the Baker Electric by the Crescent Department Store reduced the cost of parcel delivery from 10 cts. to an average of 4 1/4 cts. per package for a period of more than a year.



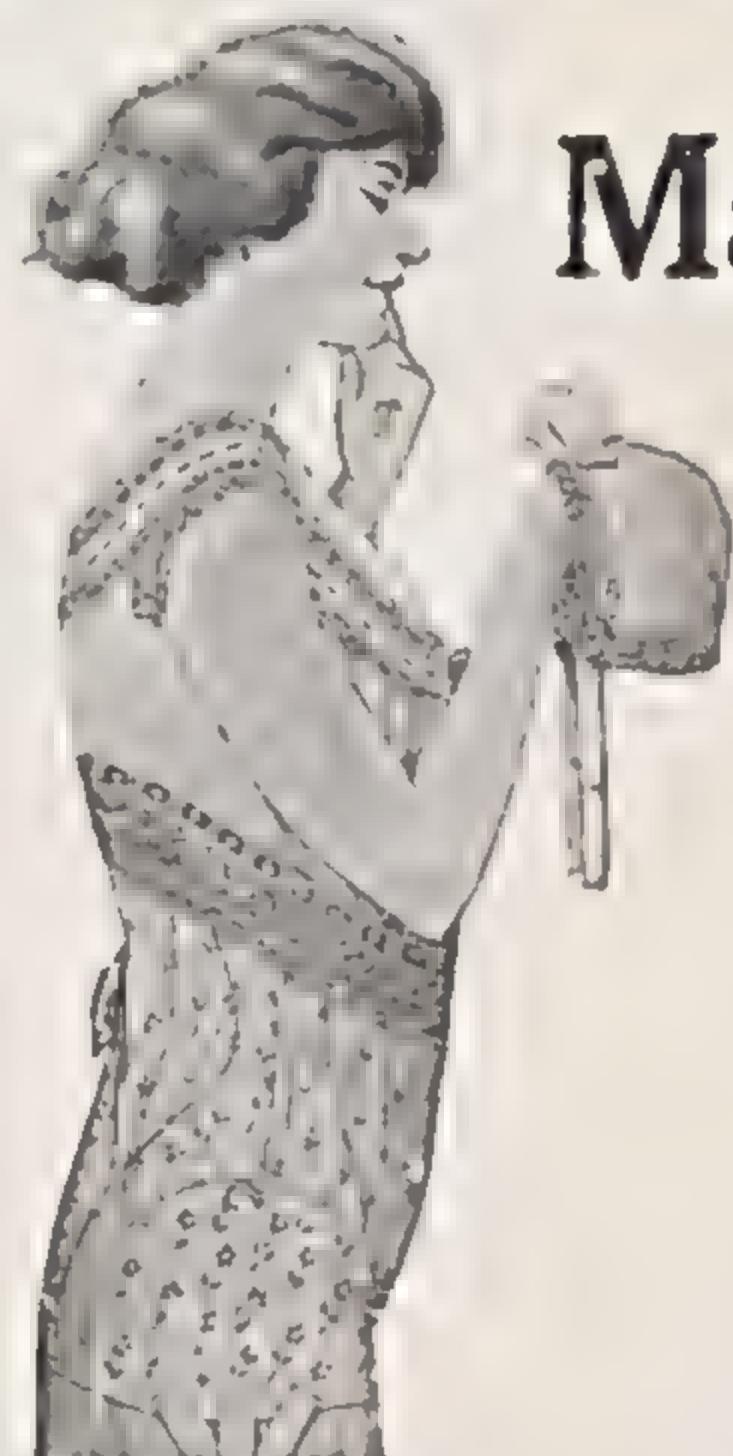
Fleet of 8 Baker Electric Cars, operated by The Halle Bros. Co., Cleveland

## Six Months' Record for Eight Cars

Monthly	Nov.	Dec.	Jan.	Feb.	March	Apr.
Average daily No. of packages per car	164	247	180	151	191	161
Average mileage per car	36	85	33	33.4	36.6	34
Cost per package	4.03c	2.7c	3.2c	4.62c	3.8c	4.12c

The total cost for the operation of the entire fleet was a trifle less than \$7,000 or 50 per cent. less than was obtained by any previous method, including gas cars and horses.

**The Halle Bros. Co.** are one of the most exclusive dry goods houses in the middle West. They demand the most efficient kind of delivery service.



## Berthe May's Maternity Corset

In my booklet, "Her Corsets," I tell you why the Berthe May Maternity Corset is a real support. Why it insures ease and comfort, and preserves the figure. I give names of prominent physicians who prescribe it among their own families and patients. The booklet explains special adjustment features which make it possible to wear the corset before and after the maternity period, thus proving a real economy. Also hints and rules on hygiene for the maternity period.

This booklet, mailed in plain envelope, is free upon request. Write for No. 14.

All orders have my personal attention. Orders by mail are filled with absolute satisfaction because of my perfect, yet simple, measurement system. If immediate delivery is desired, measurements around Bust, Waist and Hips are needed, also height.

Other special corsets for golf, tennis and singing; also for nursing mothers and young girls.

Prices from \$5.00 to \$18.00.

BERTHE MAY : 10 E. 46th Street, New York

*The exquisitely delicate fragrance of*  
**BACCHANALE PERFUME**  
*will immediately appeal to American Women of Fashion.*  
*Created by Viville of Paris*

Cut glass bottle, bronze label, heavily embossed, satin lined bronze and silvered box, standard size. \$ 4.25 the bottle. Half ounce trial bottle \$ 1. Poudre de riz, uniform with perfume, \$ 2.50 the box. At exclusive shops, or direct from

**LASKER and BERNSTEIN**  
161 William Street, New York. Exclusive Agents for North America.

## PANAMAS & PARASOLS

Extra quality panamas.

Specially priced at  
\$12.50

With imported silk scarf  
\$15.00

Also summer felts and outing hats, and collapsible hats (ideal for tourists)

\$12.50

Agency for  
A. D. BURGESSER & CO.

*Yosgrove  
Hats*

28 East 46 Street, New York, Op. the Ritz-Carlton Hotel, and Narragansett Pier

# S O C I E T Y



Dr T. Felix Gouraud's

## ORIENTAL CREAM

ARE not all the women of fashion who have for a long time used

### Gouraud's Oriental Cream

perennially young and fair? They are admired and envied. And yet every woman can preserve till the end her coloring of lilies and roses, as the poets have it.

Its regular use will protect your complexion against the summer sun and parching winds.

It is a liquid powder, far surpassing the dry powders that have to be applied so frequently to gain the desired effect.

Take at least two bottles of genuine **Oriental Cream** in your trunk and apply before and after exposure to sun and wind.

Every good druggist and department store can supply you. Price, \$1.50 the bottle.

### Dr. T. Felix Gouraud's ORIENTAL VELVET SPONGE

is admirably adapted for applying **Gouraud's Oriental Cream**. In dust-proof boxes, ready for use. Price, 50c. each direct.

### For Automobilists and Travelers

Keep in your purse a book of **Gouraud's Oriental Beauty Leaves**, a charming little booklet of perfumed powder leaves that are wonderfully refreshing after a walk in the open air or a dusty automobile trip. We will send a book postpaid on receipt of ten cents in stamps.

**FERD. T. HOPKINS, Proprietor**  
37 Great Jones St., New York

### Died

#### BALTIMORE

**Carter.**—On June 13th, suddenly, at Narragansett Pier, R. I., Bernard Carter.

#### BOSTON

**Goodwin.**—On June 16th, William Watson Goodwin, aged 81 years.

#### PHILADELPHIA

**Anshutz.**—On June 16th, at his home at Fort Washington, Thomas Pollack Anshutz.

### Engaged

#### NEW YORK

**Foote-Bangs.**—Miss Isabel Eleanor Foote, daughter of Mrs. Charles B. Foote, to Mr. Francis N. Bangs.

**Phipps-Lampton.**—Miss Rachel Phipps, daughter of Mrs. W. Wilton Phipps, of London, and granddaughter of the late William Butler Duncan, of New York, to Mr. Miles Lampton, of London, England.

**Sibley-Cootes.**—Miss Adele Garland Sibley, daughter of the late Mrs. C. W. Sibley, of Tuxedo, and Mr. F. Graham Cootes.

**Strong-Fearing.**—Miss Charlotte Strong, daughter of the late Benjamin Strong, to Mr. Daniel B. Fearing, of Newport, R. I.

#### BALTIMORE

**Williams-Campbell.**—Miss Anne Elizabeth Chew Williams, daughter of Judge and Mrs. Thomas John Chew Williams, to Mr. John Campbell.

#### BOSTON

**Sears-Warren.**—Miss Elizabeth Sears, daughter of Mr. Herbert W. Sears, to Mr. Bayard Warren, son of Mrs. Samuel D. Warren.

#### BUFFALO

**Cary-Smith.**—Miss Elinor Cary, daughter of Mr. and Mrs. Seward Cary, to Mr. Courtland Smith.

#### NEW ORLEANS

**Harris-Lawrence.**—Miss Joel Harris, daughter of Mr. and Mrs. Norvin Trent Harris, to Mr. Ashton Cecil Lawrence.

#### ST. LOUIS

**Behr-Barstow.**—Miss Gladys Lord Behr, daughter of the late Peter Behr and Mrs. Behr, to Mr. Theodore Gale Barstow, son of Mr. and Mrs. Charles W. Barstow.

#### SAN FRANCISCO

**Langhorne-Parker.**—Miss Julia H. Langhorne, daughter of Mr. and Mrs. James Potter Langhorne, to Lieutenant James Parker, Jr., U. S. N.

**Sprague-Pool.**—Miss Isabelle Donahue Sprague, daughter of Mr. and Mrs. Richard H. Sprague, to Mr. William Henry Pool.

#### SAVANNAH

**Bell-Cabell.**—Miss Anna Bell, daughter of Mr. Charles Bell, to Mr. John L. Cabell, of Richmond, Va.

#### WASHINGTON

**Ridgely-Parker.**—Miss Eleanor Cullom Ridgely, daughter of Mr. William Barret Ridgely, and Dr. Henry B. Parker.

**Stuart-Hughes.**—Miss Marjory Bruce Stuart, daughter of Mr. and Mrs. Henry Clarence Stuart, to Mr. Charles Evans Hughes, Jr., son of Mr. Justice Hughes, of the Supreme Court, and Mrs. Hughes.

### Weddings

#### NEW YORK

**Cowdin-Knowlton.**—On June 24th, Mr. John E. Cowdin and Miss Madeline Knowlton, daughter of Mrs. Henry Danford Knowlton.

**Emmet-Auerback.**—On June 22, at the country home of the bride's parents, at Hewlett, L. I., Mr. Herman Le Roy Emmet, 2d, and Miss Helen D. Auerback, daughter of Mr. and Mrs. J. Auerback.

**Fish-Amsinck.**—On June 25th, Mr. Hamilton Fish and Mrs. Gustav Amsinck.

**Jones-Haven.**—On June 22d, at Homewood, Ridgefield, Conn., Mr. Gilbert E. Jones and Miss Leila Ingersoll Haven, daughter of Mr. and Mrs. George G. Haven.

**Markoe-York-Powell.**—On July 6th, in All Souls' College, Oxford, England, Mr. Francis Hartman Markoe and Miss Mariella York-Powell, daughter of the late Prof. Frederick York-Powell, of Oxford.

#### BALTIMORE

**Martin-Knox.**—On June 8th, at the home of the bride, "Glenelg Manor," Ensign Roscoe Lee Martin and Miss Dorothy Hennessy Knox, daughter of Mr. and Mrs. Charles Wilbur Knox.

**Sadtler-Rutherford.**—On June 24th, at the Church of the Redeemer, Rev. John George Sadtler and Miss Ellen Bruce Rutherford, daughter of Mr. and Mrs. Alexander Hawksley Rutherford.

#### CHICAGO

**Mason-Warren.**—On June 29th, Mr. Roswell B. Mason and Miss Janet Stebbins Warren.

**Whitman-Chatfield-Taylor.**—On June 29th, at the country home of the bride, Lake Forest, Mr. Hendricks Whitman and Miss Adelaide Chatfield-Taylor.

#### PHILADELPHIA

**Dixon-Widener.**—On June 19th, Mr. Fitz Eugene Dixon and Miss Eleanor Widener, daughter of the late George D. Widener and Mrs. Widener.

#### PITTSBURGH

**Wheeler-Harper.**—On June 29th, in the Church of the Ascension, Mr. Frank Rose Wheeler, of San Francisco, and Miss Blanche Margaret Harper, youngest daughter of the late Joseph Harper.

#### PROVIDENCE

**Colt-Chipman.**—On June 27th, in St. Paul's Church, London, England, Mr. Roswell C. Colt and Miss Borrowdale Chipman.

#### ST. LOUIS

**Ewing-Northrop.**—On June 15th, at the home of the bride's mother, Mr. Frank Kinsey Ewing and Miss Susanna Beaumont Northrop.

### Weddings to Come

#### PITTSBURGH

**Ferguson-Tilford.**—On July 17th, at "Miramar," Fisher's Island, N. Y., Miss Helen Morewood Ferguson, daughter of Mrs. Edmund Morewood Ferguson, and Captain Dean Tilford, U. S. A., son of the late General Joseph G. Tilford.

#### SAN FRANCISCO

**Crocker-Whitman.**—On July 16th, in St. Matthew's Church, at San Mateo, Cal., Miss Jennie Crocker, daughter of the late Charles F. Crocker, to Mr. Malcolm D. Whitman.

### Calendar of Sports

#### GOLF

**July 12.**—Huntingdon Valley C. C., Philadelphia G. A. Open Tournament.

**July 15-20.**—Bloomington C. C., Central Illinois G. A. Championship.

**July 15-20.**—Denver G. C., Western Amateur Championship.

**July 18-20.**—Dunwoodie C. C., Invitation Tournament.

**July 19-20.**—An Open Tournament, Shawnee Country Club.

**July 22-27.**—Golf Tournament, Thousand Islands Country Club.

**July 23-24.**—Deer Park C. C., Illinois Valley Championship.

**July 23-27.**—Blue Mound C. C., Wisconsin Championship.

**July 24-27.**—Glen View G. C., Invitation Tournament.

**July 25.**—Ridge C. C., One Day Open Tournament.

**July 25-27.**—Brooklyn Forest Park G. C., Annual Tournament.

**July 25-27.**—Detroit G. C., Michigan Championship.

**August 1-2.**—Country Club of Buffalo, U. S. G. A., Open Championship.

**August 1-3.**—Second annual invitation tournament for the Buckwood Trophy, Shawnee Country Club.

**August 3-6.**—Buffalo C. C., Open Tournament.

#### HORSE RACING

**July 8-12.**—Grand Rapids.

**July 15-20.**—Kalamazoo.

**July 22-27.**—Detroit.

**July 29-August 3.**—Cleveland.

**August 5-10.**—Pittsburgh.

**August 12-17.**—Buffalo.

#### HORSE SHOWS

**July 17-18.**—Manassas, Va.

**July 24-25.**—Orange, Va.

**August 1-2.**—Charlottesville, Va.

**August 7-8.**—Front Royal, Va.

**August 13-14.**—Berryville, Va.

#### MOTOR BOATING

**August 1-3.**—Gold Cup Races, Thousand Islands Yacht Club.

#### POLO

**July 4-18.**—Rockaway Hunting Club.

**July 20-27.**—Myopia Hunt Club.

**July 20-27.**—Rumson Country Club.

**July 22-August 17.**—Point Judith Polo Club, including Championships.

#### TENNIS

**July 13.**—Siwanoy Country Club Open Tournament, Mount Vernon, N. Y.

**July 15.**—Northwestern Championship at Minnetonka Yacht Club, Lake Minnetonka, Minn.

**July 15.**—Niagara Falls Championship, at Riverside Tennis Club, Niagara Falls, N. Y.

**July 15.**—Eastern Championships at Longwood Cricket Club, Boston.

**July 20.**—Novice Tournament of Allegheny County at Pittsburgh Field Club, Pittsburgh, Pa.

**July 20.**—County Championship, Westchester County Lawn Tennis Association, at Westchester County, N. Y.

**July 20.**—Westchester County Championship, Westchester County Lawn Tennis Association.

**July 20.**—Western Championships at Wentziesia Club, Chicago.

**July 22.**—Invitation Doubles at Westchester Country Club.

**July 22.**—Open Tournament at Port Huron Tennis Club, Port Huron, Mich.

**July 23.**—Invitation Tournament at Riverside Tennis Club, Alpena, Mich.

**July 23.**—Central New York Championship at Utica, N. Y.

**July 25.**—Invitation Tournament at Edgemere Tennis Club, New York.

**July 27.**—Southwestern Pennsylvania Championship at Westmount Tennis Club, Westmount, Pa.

**July 27.**—Open Tournament at Point Judith Country Club, Narragansett Pier, R. I.

**July 29.**—Michigan State Championship at Detroit Tennis Club, Detroit, Mich.

**July 29.**—Open Tournament at Aberdeen Tennis Club, Aberdeen, Wash.

**July 29.**—Genesee Valley Championship, at Rochester.

**July 29.**—New Hampshire State Championship, at Crawford.

**July 30.**—East, West, South and Pacific States Doubles, Wentziesia Club, Chicago, Ill.

#### YACHTING

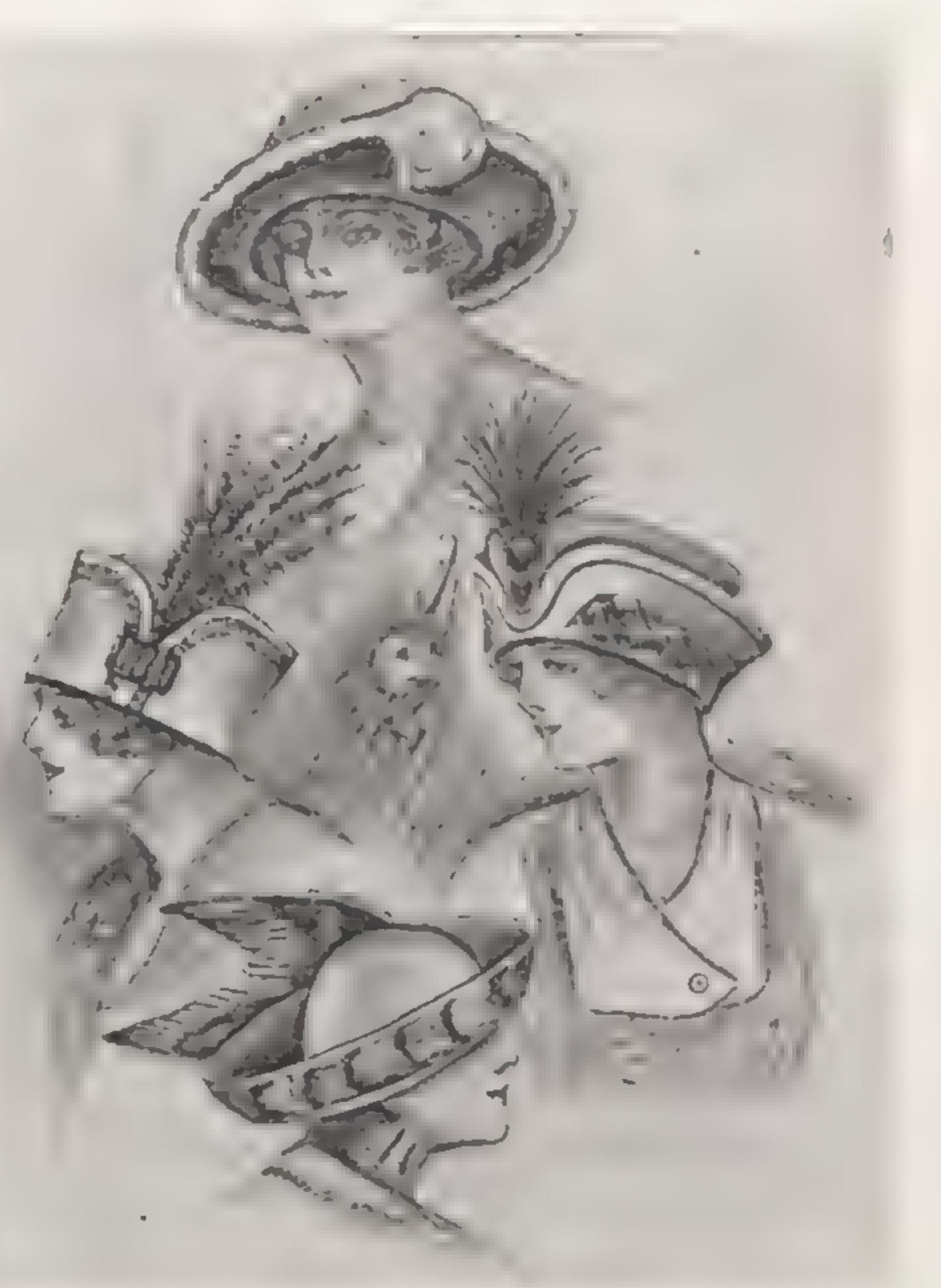
**July 13.**—Atlantic Yacht Club Championship.

**July 13.**—Seawanhaka-Corinthian Yacht Club, Second series for S. C. Y. C. fifteen footer.

**July 20-27.**—Larchmont Yacht Club.

EARLY  
STYLES  
REGINA  
TAILORED  
HATS AT  
DEALERS

\$10  
TO  
\$25

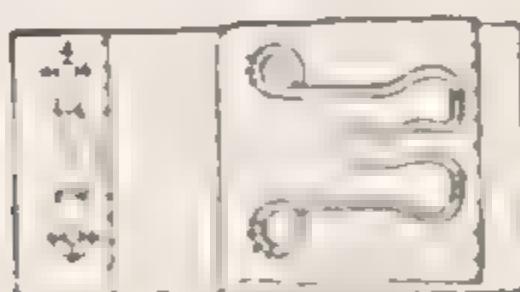


THE women who are looked up to—who stand for something in the home and in society are those who neither overdress or underdress. From \$10 to \$25 you may buy a Regina tailored hat. The tailored shapes this season are quietly becoming—they have smart lines but are not extreme. Regina dress hats are at the best shops and departments at \$15 to \$50 and up. If you wish to know true elegance, incomparable styles, we urge you to see this season's dress models.

Much of the trimmings employed are ostrich—fancy ostrich and plumed effects. Feathers of two and three tones make gorgeous effects when rightly used—to see Regina hats is a pleasure. Regina hats are inexpensive when you consider their artistic value. We only sell the dealer. Dealer displays in August: New York, Hoffman House; Chicago, the Palmer; St. Louis, the Jefferson; Kansas City, Broadway at Tenth.

FRANKEL-FRANK & CO. KANSAS CITY, MO.

STERLING PIN COMPANY'S  
Flat  
Hook and Eye  
DORIC STYLE



Pat. Feb. 11th, 1908

The ideal garment fastener for all purposes. Better than any other style of hook and eye or fastener.

They lie perfectly flat and are invisible when in use. The nearest approach to a sewed seam that is possible. Very easy to hook and unhook and yet hold securely.

Notice how the hooks are sewed on in four places. No chance to become exposed.

Ask your dealer. If he hasn't them, send us 10 cents for sample card of 24.

Sizes: 1, 2, 3, 4; black and white. Please state size and color wanted.

THE STERLING PIN CO.

118 Third Street DERBY, CONN.



## MARY GREY CO.

### Summer Necessaries

DO you want to look your best this Summer? On the raft beyond the breakers, in the ballroom, on the tennis court—wherever you may be, you can look better this Summer than you ever have looked before.

Mary Grey's preparations have won the favorable verdict of New York's most critical women. Choose from this list:

MARY GREY SKIN TONIC, to close the pores and whiten the skin. \$5, \$2, 75c the bottle.

MARY GREY MEDICATED LIQUID POWDER, a specific against sunburn, mosquito bites, etc. \$2.50, \$1.50 the bottle.

MARY GREY SKIN FOOD, to make the skin firm and healthy. \$3, \$1.50, 75c the jar.

MARY GREY CLEANSING CREAM, to use with the Skin Tonic in place of soap and water. \$3, \$1.50, 75c the jar.

MARY GREY MUSCLE OIL, a veritable Elixir of Youth. Excellent for lines and wrinkles. \$5, \$2.50, \$1 the bottle.

MARY GREY TISSUE BUILDER, to fill out the neck and throat. Permits the wearing of low collars. \$5 and \$2.50 the jar.



THE SHIKI CHIN STRAP, to use in connection with the Muscle Oil and Tissue Builder. Price, \$6.50 and \$3.50. Forehead strap, to remove lines, \$5.

If you are in New York when you read this, by all means call upon Mary Grey and let her advise you in person. If this is impossible, write for whatever preparations you need. They will be sent on receipt of price, or C. O. D. All orders of \$10 and over are sent express free. Complete price list on request.

Single treatments at Mary Grey's Salon at \$2.50, six for \$10. Telephone 2717 Bryant, or call at

BRAUN STUDIO BUILDING, 13 W. 46th St., New York  
"One minute's walk from Fifth Avenue"

THE GARTER WITH THE GUARANTEE  
**NEWPORT** TRADE MARK

Cannot tear your silk or lisle stocking!!  
Very simple to adjust, comfortable to wear. Does not impede the circulation. Worn with the corset supporter. Stocking Up Smoothly Corset Down Firmly

HOLDS

Try the "Newport Garter" at our expense. Satisfaction guaranteed by money refund ticket in each box

PRICES 50 CENTS, \$1.00, \$1.50.  
At all notion departments or sent postage prepaid.  
Colors—black, white, tan, pink, and blue. Two sizes—regular and large

Send for descriptive circular

NEWPORT MFG. CO., 238 West 23rd Street, New York

## LEARN HAIR GARDENING

### HAIR IS AKIN TO PLANT LIFE

When you take my two months' Course of Special Instruction at Home, you will know how to:

Infuse new life into starving hair bulbs.

Enrich the soil in which they grow.

Destroy the weeds and other deterrents choking the life of your hair.

Grasp the secret of its health, lustre, color.

In short, Learn from Recognized Authorities why the hair perishes, and how to prevent it by studying the laws that govern its vitality and beauty.

\$10.00 Includes Two Months' Treatment, Instructions, Preparations

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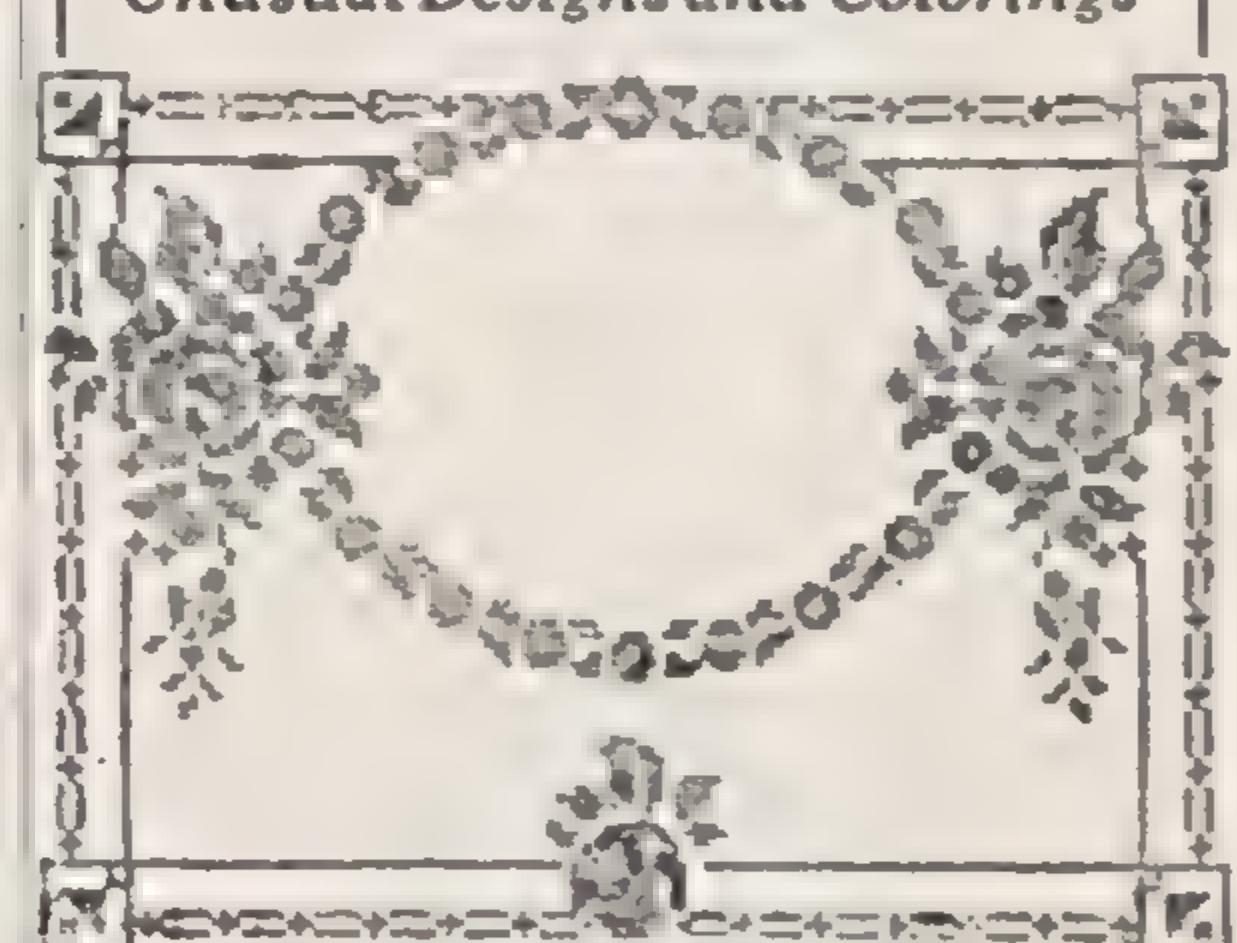
353 Fifth Avenue, New York City Telephone, 9160 Madison Square

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Established and Conducted by Professional Nurses

Cross-Stitch Embroidery  
Unusual Designs and Colorings



A large variety of stamped pieces for cross-stitch work, imported from Bavaria. Stamped on Russian and Tyrolean linen. New and unusual designs, simple to execute but most effective. Worked in colored cottons. Oblong cushion like above, commenced with materials to finish, \$3.85; others at \$3.00; stamped only, \$1.00. Guest towels, basket, wreath or festoon design commenced, \$1.50; stamped only, 75c. Commenced center pieces, \$2.25 to \$6.50; stamped only, \$1.00 to \$5.25. Bureau and sideboard scarfs commenced, \$3.00 to \$6.50; stamped only, \$1.50 to \$2.25. Pin cushion tops commenced, 75c. to \$1.50; stamped only, 35c. Glove cases commenced, \$1.35; stamped only, 65c. Handkerchief cases commenced, \$1.25; stamped, 45c. Tea cosies commenced, \$1.50 to \$2.85; stamped only, 90c.

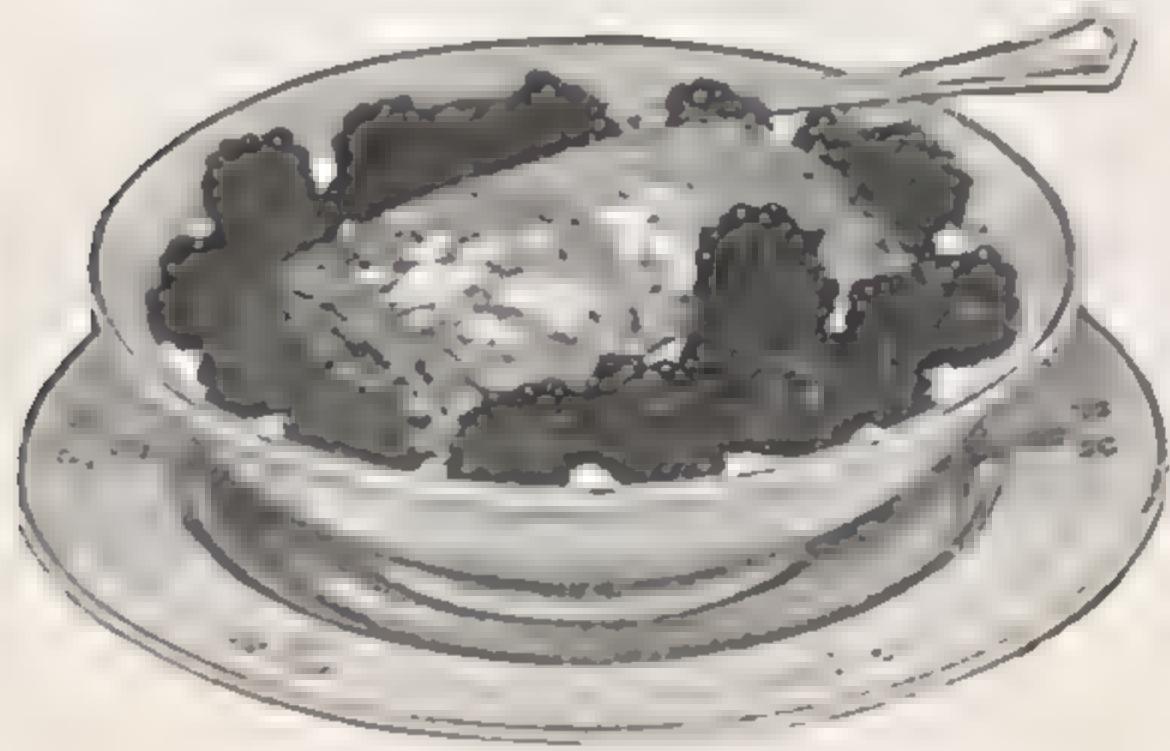
Stamped squares to be joined with lace for table covers, bed spreads and bureau scarfs, stamped only, 30c each.

Colored cottons, all colors and shades, 35c. Sheets with colored cross-stitch designs, 35c.

HEAD BAGS REPAIRED.  
BEADS OF ALL KINDS.

Mail orders filled  
HURM ART SHOP  
277 Fifth Ave., near 30th St., New York  
Everything used in Embroidery

## Back to Nature's Food



With the Summer days comes a desire for closer contact with Nature and for a simpler, more rational diet. When you get back to Nature you will want to get back to Nature's food. A dainty, delicious delight for the Summer day is

### Shredded Wheat Biscuit and Blackberries

or other berries served with milk or cream. It means health, strength and Summer joy. Shredded Wheat is a simple, natural elemental food—containing no yeast, baking powder or chemicals of any kind—just pure wheat made digestible by steam-cooking, shredding and baking into crisp golden brown Biscuits.

Nothing so wholesome and nourishing and nothing so easy to prepare. Because of its Biscuit form and its porous shreds. Shredded Wheat is the only breakfast cereal that combines naturally with berries and other fresh fruits.

Heat one or more Biscuits in the oven to restore crispness and then cover with blackberries or other berries. Serve with milk or cream and sweeten to suit the taste.

TRISCUIT is the Shredded Wheat wafer, a crisp, tasty toast eaten with butter, soft cheese or marmalades. A delicious snack for the camp or the bungalow—for picnics or excursions on land or sea.

The Shredded Wheat Company  
Niagara Falls, N. Y.



Four loops of crêpe convert the crêpe shape into a tasteful mourning hat

ONE of the most difficult problems in packing is the stowing away of a number of hats within the limited confines of a trunk; even the most roomy hat box hardly proves adequate to hold the hats of this season, which are not only large in circumference, but built high with aigrettes and bows.

This problem has now been simplified, if not entirely solved, by a simple and ingenious method. The trimmings are built on a separate, narrow bandeau which slips over the outside of the crown of the hat and can be adjusted to suit one's fancy. This trimmed bandeau is removed when the hat is packed, and it will be found to accommodate itself to a much smaller space than if it were sewed on the hat. Several untrimmed frames may be packed one upon the other, leaving ample room for a number of trimmed bands. To prevent these from shaking about and getting crushed, all spaces should be filled in with crumpled tissue paper.

When a shape is found to be particularly becoming, several bands may be built to harmonize with different costumes. A hat of black straw or maline may have a bandeau in all black, another in white or a color, and one massed with small flowers. The wired band is made of a bias strip of buckram large enough to slip over and fit the crown at the lower edge. It is then covered with a material to match the straw or with the same color as the trimming. Ribbons or flowers around the band form a pretty, low trimming, or the band can be left plain and inconspicuous with a fashionable high garniture massed at one side. These finished bands may be turned and moved about on the crown until the most chic and becoming angle is attained. Then it is securely fastened with a few pins.

#### A LESSON IN CUTTING CRÊPE

This clever idea was suggested to a certain milliner, who immediately saw the possibilities and advantages of such a scheme and constructed the charming examples of black and white crêpe mourning hats shown on this page.



A becoming small hat

## WHISPERS to the GIRL WITH NOTHING a YEAR

The Several Advantages of Detachable Hat Trimmings as Space Economizers in Packing



A different effect is imparted to the same hat by a flower cluster and an aigrette

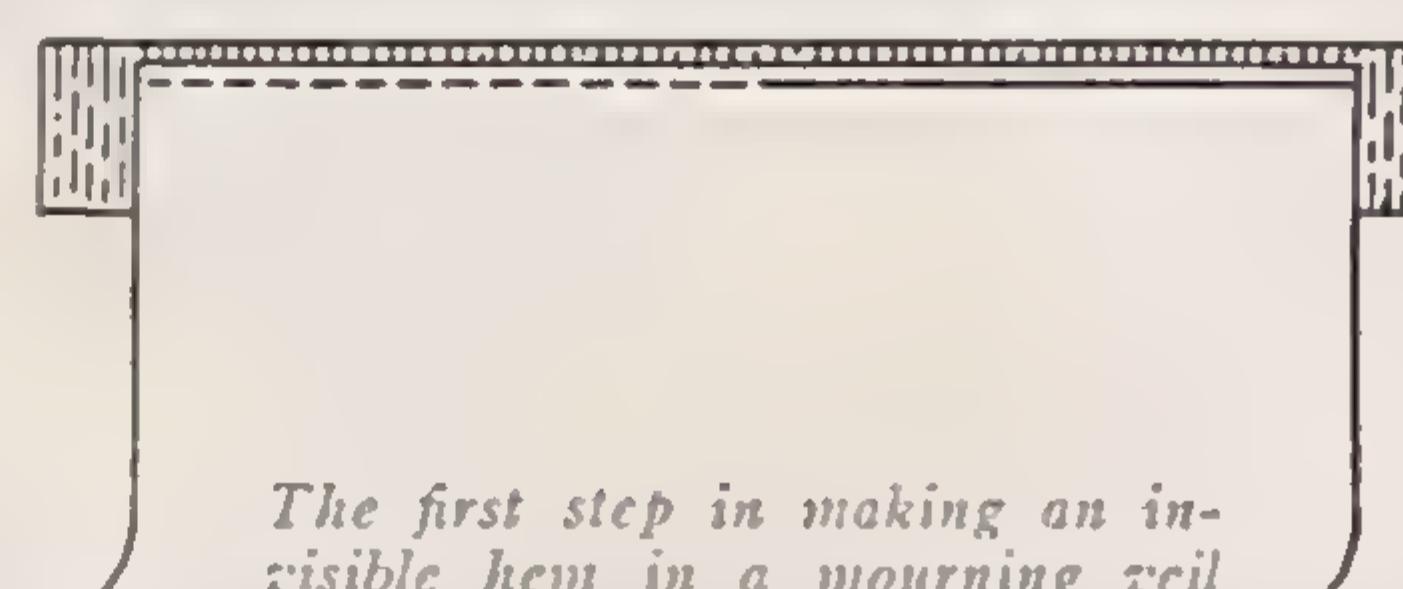
to right the material is right side up; if from right to left, the wrong side is up. After properly adjusting the material for cutting it bias, turn the left-hand corner of the material so that the selvage edges run at right angles. A seeming contradiction is that when bias crêpe is cut properly the crinkle runs up and down at right angles to the bias edge.

In making the tall loops for this mourning hat a flexible, well-padded, silk-covered cable wire is used. The edge of the bias crêpe is stretched slightly while being sewed to the wire to allow of its being rolled under to conceal the stitches and at the same time give a well-padded and full rounded edge. Cable wire is also used to finish the edge of hat brims and to conceal the joinings of facings.

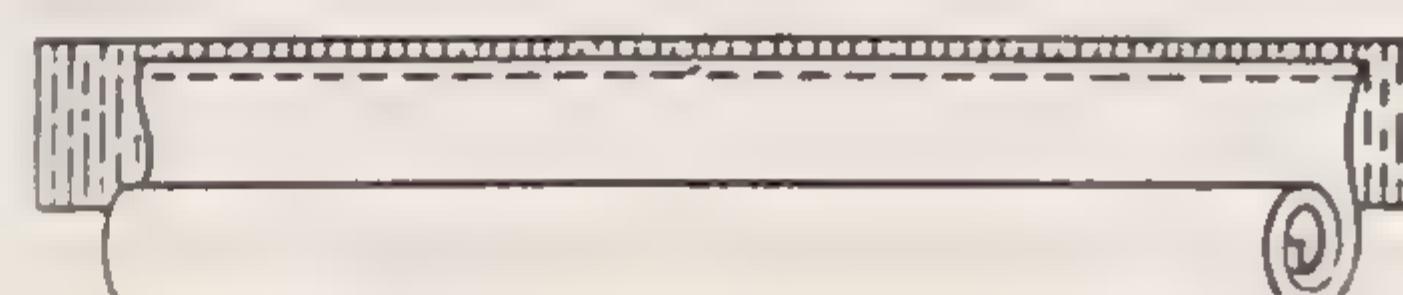
#### HEMMING A CRÊPE VEIL

To make an invisible crêpe hem on a mourning veil in the old-time way is a very tedious and lengthy process, but it can be made a simple matter if the following method is used. Lay the veil on the table with the bias crêpe band placed under so that the veil is nearest you, and run the two edges together. (See first diagram at bottom of page.) When this is finished, begin at the opposite edge of the veil and roll it up carefully and neatly. (See second diagram.) This will form a small tube. Bring the two edges of the bias crêpe band together over this tube and run the edges together as before. (See third diagram.) When you have finished, you will find the veil is enclosed as in a tube. To remove, take hold of the edge of the enclosed veil and pull gently; it will emerge a finished product.

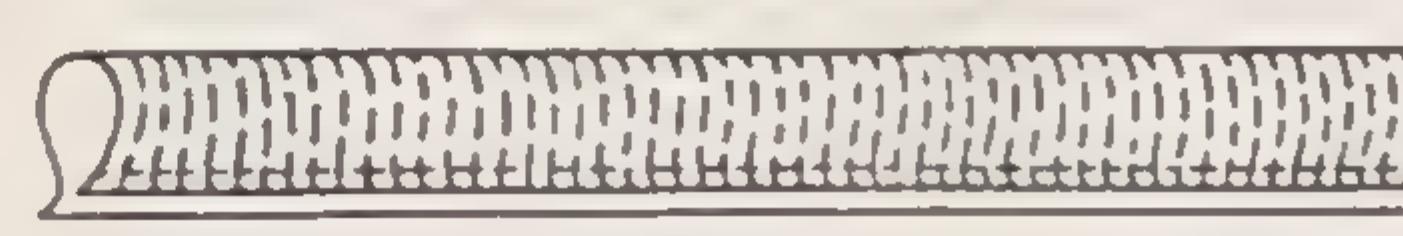
Purchase "waterproof" crêpe, as dampness does not affect it, and it may be freshened by the use of a damp cloth and a hot iron, pressed lightly. A new ribbon, which does away with wiring bows, is woven with a flexible wire in the selvage and comes in all colors and widths. It makes excellent hat linings, as it is easily adjusted and Shirred by pulling the wired edge.



The first step in making an invisible hem in a mourning veil



Roll the veil up into a tube



The crêpe hem meets over the rolled veil



An adaptable large shape

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## THE BOOKLOVER'S ROOM

The Library, as a Place for Mental Concentration and a Background for Books, Must Receive Most Subdued Treatment

THE main object of the library is to facilitate mental concentration, so all attempts at decoration in this room should be carried out with this end in view. Wall-coverings of obtrusive patterns, quantities of pictures, tables massed with vases and ornaments, uncomfortable and ornate chairs are surely not to be tolerated here. Of course, the library should be made attractive, but not so showily pleasing as to distract one's mind from reading.

### THE PROPER ENVIRONMENT FOR BOOKS

The first step in decorating this room is to select the wall-covering. Browns, buffs, and greens in their many *nuances* are the best colors for backgrounds for books. Where there are many books the dominating colors of the books *en masse* may determine the tone. In one New York library most of the books are bound in brown levant, and a few volumes in dark green bindings. Spanish leather combining these two colors is most successfully used for the wall-covering. A buff or a brown cartridge paper is an inexpensive wall-covering, and either of these colors blends well with the average cloth book-binding. In the last few seasons many retiring patterns in cheap wall-coverings have been brought out, so it is quite easy to make a suitable selection for slight expense. If the library is wainscoted in wood paneling or book shelving, the wall space above this may be covered with wool tapestry or tapestry paper. Imitation leather also gives a pleasing effect.

All the woodwork of the room should blend, not contrast with the wall-covering. Hardwoods that take a good finish in brown are usually the most satisfactory, but if they are too expensive, one of the new, dull-finished soft woods will do very well. If the woodwork is to be painted, gray and dark green are the best colors, but paint does not offer a good background for book-bindings, and should only be used on necessity.

The silent wood blocks used in English churches make a satisfactory floor covering; these may be stained very dark, but never polished. The floor of the library should be covered either with carpet or with a large rug; this for the purpose of deadening sound. The scale of colors is the same as for the other rooms—the floor should carry the deepest colors, the window coverings the middle tones, and the walls and ceiling the lightest.

A good effect is achieved by having all the chairs, tables, and book shelves of the same wood. Leather chairs are suitable for the library, but for those who do not like this material, there are many good substitutes on the market most satisfactory as regards beauty and wear. The library tables should be of generous size, with no ornaments to interfere with hands and elbows if one sits near them to read or write. The necessary objects, such as the reading lamp, paper cutters, and weights, should be the only ornaments. Since the library must have a generous supply of daylight, heavy curtains cannot be used.

### ARRANGING THE BOOKS

Accessibility is one of the most important factors in the making of successful bookcases. The mantelpiece

should determine the height of the book shelves; they should, as a rule, be on a level with it; in some cases they may be placed a little below this line, never above. In some of the well-known libraries of the old world the entire wall space is set in with books, and these book shelves have been the model for those in many of the libraries in this country. It must be remembered, however, that these libraries belonged to literary people whose work demanded a large number of reference books within reach. The facilities afforded by our public libraries make this number and manner of arranging books unnecessary, except for professional people.

Book shelves should not be placed too high nor too low for comfort in reaching the books. A shelf placed very low will catch most of the sweepings from underneath. An excellent remedy for this is to have the lower two feet filled in with drawers or cupboards, where maps, etchings, engravings, and other prints in portfolios may be kept.

Then there is the question of open or closed shelves; the former are the more accessible and tempting, but the glazed doors best protect the books. One solution is to have both kinds—an open book shelf for the less valuable books that are read a great deal, and a bookcase with glazed doors for rare and finely bound books. The glazed doors that slide one outside the other are more convenient than those that swing out.

### BEWARE AFFECTATION

The spaces between the tops of the books and the shelf immediately above should not be more than about a finger's length. As to the arrangement of the books, a topical classification is always desirable, but even then a color scheme need not be abandoned. For example, if most of the books are bound in brown and a few volumes are in a contrasting color, the smaller number of books should not be placed together on the shelves, but so distributed among the others as to make a number of balanced spots. White bindings always give a bad effect when they are in the minority and are placed together, for the eye is at once focused upon them and the sober beauty of the others is lost sight of.

Curtains should never be placed over books, as they do not protect them and are certainly not decorative. A rather ingenious method for protecting books is to tack on each shelf a scalloped strip of leather which hangs down over the tops of the books. The books can be easily taken out, they are protected from the dust, and the rather unsightly unevenness of the spaces at the tops is done away with.

Above all things, one should avoid a "pose" in decorating the library. The literary pose is one of the commonest and most nauseous of all affectations. Books bought by the yard in expensive bindings never have the intimate, mellow appearance of books read and loved. One should have about only the books one really needs and that really represent one's tastes. Mottoes, generally supposed to be appropriate for the library, framed and placed in a conspicuous place on the wall, or even carved on the book shelves, always give the impression of a conscious straining for effect.



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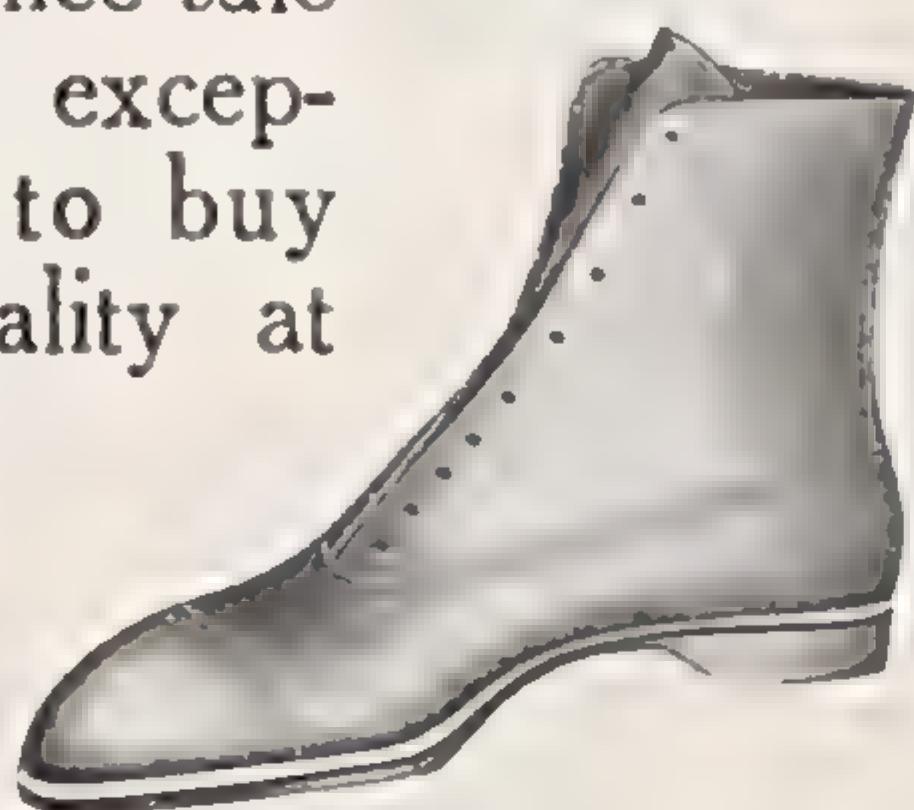
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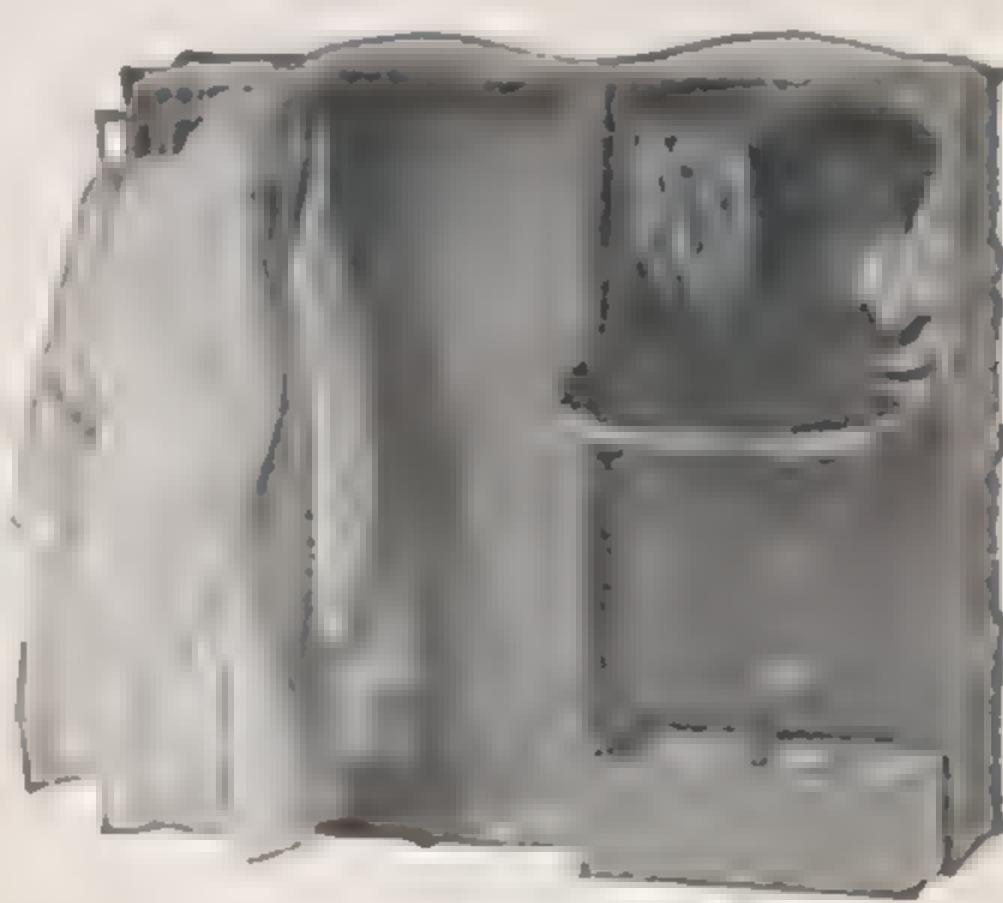
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# PARIS AND LONDON SHOPS BY PROXY

**S**INCE splendid roads, perfect summer weather, and far-famed excursions attract many travelers in France out to the country districts, Paris must trust to the lure of its shops to hold the tourists within the city. So it constantly offers new and varying attractions in the way of feminine accessories.

**BORDERED HANDKERCHIEFS**

There is one little Waterloo of the shopper on the rue de la Paix which always has the most beguiling array of dainty things in the windows. One window is entirely given up to handkerchiefs of various exquisite designs, embroidered, hemstitched, or ruffled with net, among which are scattered little nosegays of tiny silk and velvet flowers. One of the prettiest handkerchiefs, shown in the topmost drawing, is of fine, white, hand-woven linen lawn, with a border composed of three rows of pink lawn, joined together by strips of footing of the same width. These can be had in any color desired, to match belts and other accessories which contribute to the daintiness of summer gowns. These handkerchiefs cost 10 francs each and make the prettiest of remembrances to take back to America.

**JABOTS OF LARGE PROPORTION**

Never before have jabots been a greater feature of the fashions than this season. Large, full, elaborate, entirely covering the blouse, they are more than usually attractive. They are also more practical than when they consisted of but a simple frill or ruched bow at the neck, since an old waist worn beneath one of these lacy coverings becomes at once the last word in fashion. Such a jabot is shown in the second drawing. It is made with a deep, pointed neckline and a double sailor collar of two-toned satin, light blue and dark blue, trimmed with crystal buttons; from below the collar falls a full bertha of Malines lace. A jabot on this model will turn a simple dress into a costume of some formality. The price of this jabot, made to order in any color, is 42 francs.

The second jabot sketched here is really a long, straight plastron of tucked net that extends from the rounded neck-line of the upper sailor collar quite to the belt. An under collar, starting on either side of the plastron, falls low over the shoulders in a broad line, and is outlined by two-inch-wide Malines lace, as is the upper collar and the plastron. Down the front runs a narrow, slightly gathered frill of lace, caught in place by large crystal buttons, while ball fringe of white mercerized cotton trims the bottom; its weight is just sufficient to prevent the thin net from curling. Price, 65 francs.

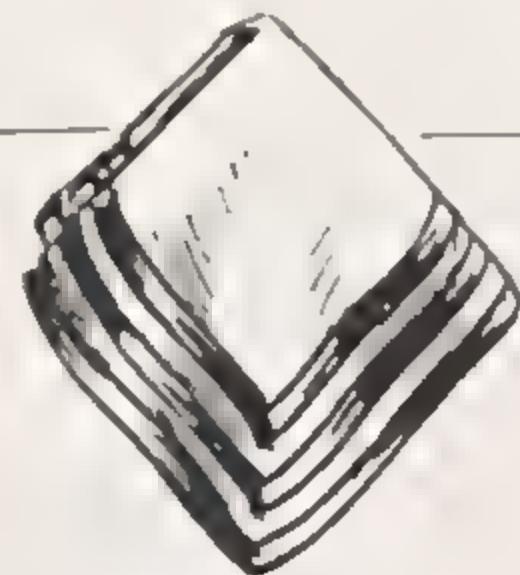
**LA PARISIENNE'S SCARF**

Scarfs always have a prominent place in the stock in trade of the French shops, for they are an indispensable adjunct of the Frenchwoman's attire, often giving just the needed touch of

Whether It Be on the Rue de la Paix or on Bond Street, the Shopper Meets Her Waterloo in the Beguiling Array of Little Summer Fancies

color or of softness. This season the modes have been copied to such a great extent from the early part of the nineteenth century that these floating scarfs are more than ever in evidence.

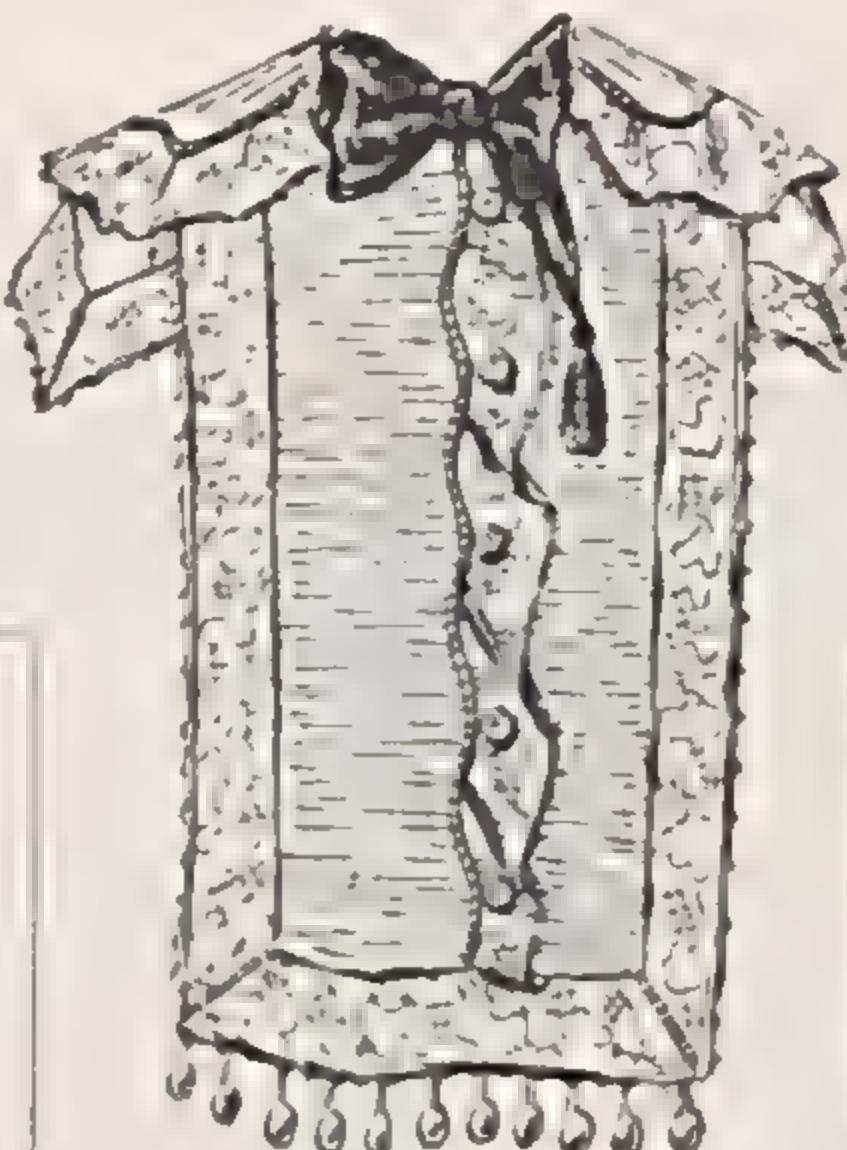
Lucile threw over the shoulders of



*Handkerchief bordered with colored lawn and white footing*



*The French jabot is attaining unusually large proportions*



*This long plastron and wide collar is also called a jabot*



*Showing the dainty elaborateness of the modern lingerie dress*

several of the manikins who wore her gowns this season, cape-like scarfs, which were attached by hooks and loops in that long-shouldered, half-slipped-off style that brings to mind the mits, reticules, and feathered poke bonnets of the days of our grandmothers.

In the shops one finds scarfs of changeable chiffon cloth in

a perfect rainbow of colors. They are about two and a half yards long, nearly a yard in width, and are finished with wide, hemstitched borders. Net scarfs are bound with ribbon. Price, 25 francs for either style.

**A MIDSUMMER LINGERIE DRESS**

French lingerie gowns are not shown on every hand in Paris, and one must know the hiding places of the makers in order to find them at prices at all moderate. There is one good lingerie shop which, among its other specialties,

shows an extensive assortment of these dainty dresses. Made on any one of several one-piece models and trimmed with exquisite embroidery and fine, hand-run tucks, they cost anywhere from 150 to 300 francs, according to their elaborateness. These are fitted to measure and are well and carefully made. They have no lining, and can be readily laundered or cleaned. Trimmed with dainty little ruffled fichus and with a heavily embroidered front panel running from neck to hem, they are the prettiest, fluffiest of summer tub gowns imaginable.

**THE DAILY NOSEGAY**

Wee nosegays of old-fashioned flowers tucked among the fichu frills of these simple frocks add a most attractive bit of coloring, and as they may be had for very small cost, it is possible to have a different bunch for each day. At one of the bigger shops, one finds little clusters of pale pink moss roses and forget-me-nots, for 2 francs 45 centimes, and other bunches of small, old-time roses in different colors for the same amount. Or one can buy for 5 francs a sufficient quantity of various kinds of flowers to last the season through, and make up one's own prim little nosegays.

**ARTISTIC DETAIL IN LONDON FROCKS**

An artistic West End dressmaker has made such a science of hot-weather dresses that many of our smartest society brides are flocking to her pretty salon. Of course, the frocks are dainty, but their chief charm lies in their perfection of detail.

A lingerie dress just completed for Lady Dalmeny, and sketched on the lower right of this page, was made of soft white ninon; from the hem to the knees billowed tiny, fine, white lace frills with the faintest suspicion of shell-pink showing under the edge of each frill.

Above the frills a band of the ninon was ornamented with tiny knots of blue ribbon; then came a kilted frill of ninon bordering a wide band of heavy white silk embroidery. The coatee of pink taffeta was edged with a narrow ruche of self-material. This coat was sleeveless and opened over a guimpe of fine white net with elbow sleeves to match. A waist-band which bound the coat just a trifle above the natural waist-line was made of the same shade of blue ribbon as the knots on the skirt.

On the left is shown a gown just ordered by the Hon. Mrs. John French.



*Designed by a London dressmaker whose penchant is detail*

Pale pink satin, banded with pale blue satin, was veiled by a white ninon tunic draped pannier fashion to the knees. Below this the satin was covered with broderie Anglaise, finished with a kilted of white ninon. The coatee of broderie Anglaise reached only to the waist, with about an inch of basque showing below the pink satin waist-band. The vest of white ninon, covered with pin tucks, was edged down each side with a kilted of narrow, real lace. The finishing touch was the high Medici lace collar, with a blue butterfly bow.



This Is One of a Series of Beauty Talks. Watch for Them.

## DOUBLE CHIN

If you have an unsightly "double chin" massage well with Keeler's Superior Cold Cream. The manipulation should be firm, as shown in the illustration. This will result in breaking down all the tissue and the gradual removal of the "double chin."

If your chin lacks enough tissue, massage gently, without using any great pressure. In combination with a liberal use of the cream, this will surely bring about a growth of fresh tissue.

## KEELER'S SUPERIOR COLD CREAM

Tubes, 15c, 25c and 50c.  
Jars, 35c, 50c, 85c and \$1.50.  
All druggists and department stores.

Booklet, "THE SECRET OF BEAUTY," and sample mailed free to any address.

Charles E. Keeler Co.  
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Fashions from  
J. PAQUIN, BERTHOLLE & CIE.  
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There's just the difference between a raw, poorly made Cocktail and a

## Club Cocktail

that there is between a raw, new Whiskey and a soft, old one.

The best of ingredients—the most accurate blending—cannot give the softness and mellowness that age imparts.

Club Cocktails are aged in wood before bottling—and no freshly made Cocktail can be as good.

Manhattan, Martini and other standard blends, bottled, ready to serve through cracked ice.

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**Hosefix** makes your hose holeproof by reinforcing the places you wear into holes. Enables you to wear light, comfortable hose, instead of heavy, cumbersome kind. Saves expense and trouble of darning. With Hosefix everybody can mend their own hose. Applied instantly. A boon to both bachelors and housewives. Send 10c for a parcel of Hosefix, enough to make more than 6 pairs of hose absolutely holeproof.

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Its Purity has made it famous

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A Brassiere With Fine Net Sleeves  
Containing Dress Shields

Solves the problem of Shield Cleanliness.  
Washes without Removing Shields.  
Cut on the most perfect lines, the LILY-ANN draws the figure into proper contour.  
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Sizes, 32 to 48. Price, \$2.00 and \$3.00.

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Now Is the Time  
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I CAN furnish you a very chic linen gown for \$12 and \$15 or a cotton voile at from \$18 to \$20.

One of my smartest models is a little linen dress for \$18. With its low neck and short sleeves—real Irish lace in the sleeves and yoke—this dainty linen frock is more than equal to many of those at \$30 or \$40 seen on Fifth Avenue.

I do all kinds of high-class dress-making; smart coats, gowns—both afternoon and evening; street suits; distinctive separate blouses—both tailored and fancy; cleaning and pressing.

I shall be pleased to give you PERSONAL SERVICE over the telephone, in an interview or by letter. Out of town customers need only send me their exact measurements for remodeling or new garments and I'll guarantee a satisfactory fit. Let me show you what I can do.

My telephone number is Riverside 4884

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REALLY DELIGHTFUL  
The Dainty Mint Covered  
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Chewing Gum

Strong in flavor,  
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A delicate morsel, refreshing the mouth and throat and allaying after-dinner or after-smoking distress. The refinement of chewing gum for people of refinement. It's the peppermint—the true mint.

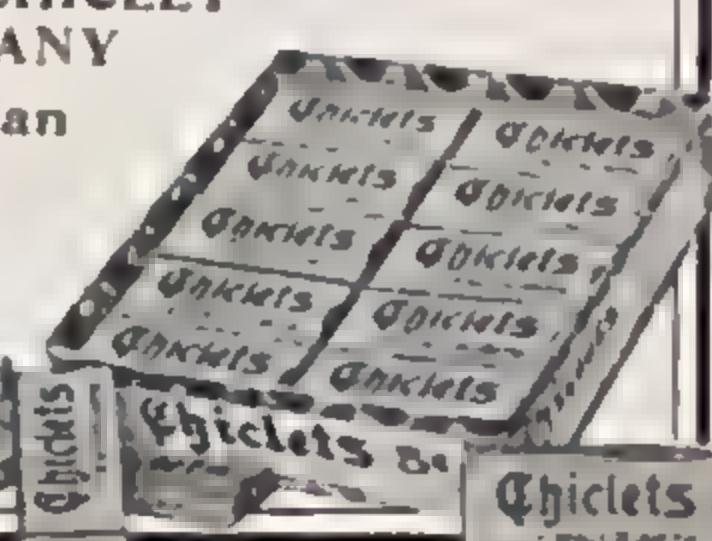
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Metropolitan Tower  
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## EMBROIDER WITH LUSTROUS "Sida" FLOSS

All Shades at Your Dealer  
JOSEPH W. SCHLOSS CO., N.Y.

THE THERE is scarcely a more pathetic figure in all our great city than the cripple child of the tenements. His ignorant, criminal, or intemperate parents cannot give him the care his condition requires, and his only hope of salvation lies in removing him from his injurious environment. The Daisy Fields Home and Hospital for Crippled Children, which has to its credit nearly twenty years of continuous service in behalf of these children, rescues them and helps them to become economically resourceful to the full extent of their limited capacity.

The pale-faced, shrunken cripples in their squalid homes bear little resemblance to the few fortunate ones at the Daisy Fields Home. To see this group clustered around the table in the neat dining-room, flooded with sunshine, enjoying a nourishing meal, walking unaided, or limping on a crutch about the fields, or playing in the swings or sand piles, is to behold a miracle of improvement. Gone is their hopelessness and discontent, for here are companionship, toys, a healthful out-of-doors, and, above all, never failing sympathy and expert relief in time of suffering. Looking at their happy, interested faces, one desires to start straightway upon a crusade for raising money for enlarging the Daisy Fields Hospital, so that hundreds more might be rescued.

An especially humane provision of this home is that the children may remain there until cured or recovered as far as possible, even if this takes years. They receive the expert attention of a trained orthopedic nurse, who is the executive officer.

The environment is all that could be desired for the children of any class, and to the children of the tenements it must appear a veritable paradise. The big, sunshiny house, set in the midst of green fields, is divided off into large dormitories, each containing several

The Daisy Fields Home and Hospital for Crippled Children Makes these Pathetic Little Lives Not Only Happy but Useful



beds, that are comfortable and hygienic in every particular.

An especially good feature is the excellent system of ventilation which provides a constant circulation of fresh air. The window sashes are always half-lowered, so that the children practically sleep out-of-doors all year round; and the proof of the wisdom of this is that the children rarely suffer from colds. An unusual number of lavatories makes cleanliness easy and convenient, and isolated rooms insure quiet for those who need it.

The indoor playroom for inclement weather is used as a classroom during the morning hours. Here the children are instructed in the rudiments of learning. Inadequate financial support makes possible only one teacher for some fifteen children of various ages and degrees of mental development. When they have more ample funds the authorities hope to furnish courses in manual training as a means of self-support, and they have made a small beginning by teaching needle industry. Ultimately they hope to establish courses in cooking, advanced sewing, carpentry, and clerical work, and to develop any special talent the children may have which will eventually help them to economical independence.

The need of a convalescent home

such as the Daisy Fields Home is readily appreciated. Those cripples who are operated upon in clinics and hospitals can be allowed to remain there only until they can wear the braces, and must be sent home as soon after the operation as possible. Then the all-important surgical nursing is left to the untrained mother, who frequently adjusts the braces and bandages wrongly, which unintelligent care at least retards recovery, and the children have neither proper diet nor fresh air.

Besides administering to the needs of the New York children it houses, the Home attends to the requirements of crippled children in Englewood and vicinity, gives advice, supplies braces, and performs surgical operations. But due to their slim funds, the Daisy Fields Home can take full charge of only eighteen children, and these must be from three to ten years of age. Much suffering could be alleviated were their funds larger.

There are no salaried officers, so all the money received is applied directly to the benefit of the crippled children. It is entirely supported by voluntary contributions, and is by no means an institution in the ordinary sense of the term. It is, in fact, a home, credit for which the officers of the association give unreservedly to Miss Lena M. Herbert, the Superintendent, who has had it in charge since the beginning. The institution is non-sectarian; there are no visiting days or hours, but the superintendent or her assistant welcomes those who wish to see the children at any time.

Among the officers are Mrs. Richard Prosser, Mrs. Thomas Thacher, the Rev. Howard C. Robbins and Mrs. E. A. Brinckerhoff. Others interested are Mrs. William E. Dodge, Mr. Maturin L. Delafield, Mrs. Robert Endicott, Miss Lydia F. Emmet, Mrs. H. Fahnestock, Mrs. William Church Osborn, Mrs. Anson Phelps Stokes.

## COOL SUMMER BEVERAGES

Refreshing Concoctions Prepared from Seasonable Fruits—Old Beverages With Delicious New Flavors



DURING the warm summer months iced tea and lemonade take their accepted places among cool drinks. Some think the hot tea poured over mint and crushed ice is preferable to that made and chilled before serving, but this is merely a matter of opinion.

The old idea that "anyone can make lemonade," is quickly dispelled by tasting a few of the beverages labeled with its name. To make one good kind of lemonade, grate the peel of four lemons into a cupful of water, add a pound of sugar, and boil this syrup for ten minutes; this should give a little more than a pint of thick syrup. Now add the juice of the lemons and that part of the pulp which can be freed from all the pith and skin; add three large cupfuls of water to the syrup, and beat it all thoroughly, being careful first to remove all seeds; add, after this, the diced pulp of a blood orange and part of a sugared pineapple; chill and serve in glasses full of crushed ice.

Part of this recipe may be used in making cherry water. For this pour a quart of boiling water over two pounds of cherries and let them steep in it for two hours; then strain off the water, pressing all the juice and pulp from the cherries. Prepare a syrup in the

same way as the lemonade syrup, and mix in well with the cherries; serve in glasses of crushed ice, sprinkled over with candied cherries.

Orangeade is a welcome deviation from lemonade. It is prepared in the following manner: Add to the juice and grated peel of four oranges the juice and grated peel of one lemon, a cupful each of the pulps of pineapple, red bananas, and orange; add iced water. The ingredients must all be very cold.

A SOUTH AMERICAN DRINK

A most delicious drink is made from a South American recipe, not generally known in this part of the globe. To

make it, take limes, the largest and best that can be procured, and pineapples of an excellent, ripe variety. Squeeze the juice from the limes with a lemon squeezer, and the juice from the pineapples with a beef juice squeezer. Keep the juice of the two fruits separate until there is an equal and sufficient quantity of both, then mix them well, but gently. Do not add water. Serve over shaved, not crushed, ice.

### MADE OF SMALL FRUITS

Currants and raspberries have also a place in summer drinks. To a pint of the currant juice add a cupful of black raspberry juice and a quart of water, and mix well. Then add a syrup made of one pound of sugar, mixed thoroughly with a cupful of cold water, and boil ten minutes. Serve with only a tablespoonful of crushed ice in each glass.

Raspberry vinegar is an old-fashioned beverage that is particularly refreshing. Let four quarts of red raspberries stand for twenty-four hours in enough vinegar to cover them. Then scald and strain the liquid; add a pound of sugar to one pint of juice; boil it twenty minutes and bottle. It is then ready for use. To serve, pour a dessertspoonful of syrup over a glass filled with shaved ice and mineral water.



#### Mix With Berries

In the morning to supply a delicious, nut-like blend



#### Or Serve

With cream and sugar, like any cereal food



#### For Supper

Serve like crackers in a bowl of milk—an ideal bedtime dish

## A Million Dishes Daily

Folks now enjoy a million dishes daily of Puffed Wheat and Puffed Rice.

Morning, noon and night they eat them in a dozen different ways.

And not one of these users ever tasted a cereal half so delightful as these.

You all should have them. Every meal this summer can be bettered by them.

### Prof. Anderson's Gift

These curious foods are a basic inven-

tion, due to Prof. Anderson. There has never been anything like them.

The grains are steam exploded, to eight times normal size. Each grain is filled with a myriad cells, each surrounded by toasted walls.

All the food granules are so blasted to pieces that digestion acts instantly.

And the terrific heat gives these crisp, porous grains a taste like toasted nuts.

So here are combined the most delicious, most digestible cereals known.

### Puffed Wheat, 10c

(Except in Extreme West)

Don't deny yourself these daily delights. Don't neglect them—don't forget them.

They are always ready. And every serving

### Puffed Rice, 15c

means whole grains made wholly digestible.

They are like fairy wafers. Tell your grocer that you want them now.

**The Quaker Oats Company—Sole Makers—Chicago**



#### For Dinner

Use these airy, puffed grain wafers as crisps in soup



#### Garnish Ice Cream

With them. They taste like nuts and they melt in the mouth



#### Girls Use Them

In home candy making—use them in place of nuts

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MAIL  
ORDERS  
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BEAUTY  
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VALUABLE  
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Mrs. Adair's many friends who reside at a distance from New York, but are faithful and enthusiastic users of the GANESH Toilet Preparations and Treatments, will be cordially welcomed at the Salon when in the vicinity. Mrs. Adair is receiving many ladies who are en route to seashore or mountain and who take the opportunity to personally call and learn of her methods.

**GANESH EASTERN MUSCLE OIL** braces sagging muscles, renews wasted tissues, fills hollows and wrinkles. Bottle, \$5, \$2.50, \$1.

**GANESH DIABLE SKIN TONIC**, a splendid face wash, strengthens the skin; closes pores and alleviates skin flabbiness and puffiness under the eyes. Bottle, \$5, \$2, 75.

**GANESH EASTERN BALM SKIN FOOD** for tender, dry skins. \$3, \$1.50, 75c.

**GANESH LILY LOTION** whitens and smoothes the skin; protects face when motoring; prevents sunburn. \$2.50, \$1.50.

**GANESH CHIN STRAP** removes double chin, restores lost contours; keeps mouth closed during sleep. \$6.50, \$5.

**GANESH FOREHEAD STRAP** eliminates deep lines between brows, corners of eyes and over forehead. \$5, \$4.

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London—92 New Bond St., W.

Paris—5 Rue Cambon Nice—1 Rue Chauvain

## HOW POLAIRE PLAYS

### "MIOCHE"

(Continued from page 12)

these passengers and their friends; we are sure that the corner of the ship we see is all there is to it.

And at first Polaire is disappointing. "Is that Polaire?" we ask.

But after a few moments we realize that the exceedingly slim, vulgar, yet pathetic little creature with her eager, dark, too painted face and flashing eyes is Mioche—not Polaire. Where have we seen her before? We recognize the timid appeal and the childish leer. Yes, we have seen her often on the streets of Paris, but never on the stage. For she is not exactly a Mimi, a Francine, or a Musotte, and she certainly is not a Camille.

But we are bored. We cannot become interested in the group of young men by whom Mioche is immediately surrounded, nor in the Englishman (interpreted by the clever art of Edgar Beaman), though we feel that he is as disgusted with it as we are. This George Seagrave, amazingly religious for an English duke, is a serious youth who is returning to England to marry a girl who is his equal in virtue. He is not the least interested in the Parisian singer of Lecocq and Offenbach. He glances at her coldly and with disapproval, as we have. But he looks a second time, and his keen eyes discover that the girl is ill.

As for Mioche, she has never known pity. She takes the duke's emotion for another of quite a different nature with which she is perfectly familiar. Her undisciplined nature impels her to an immediate surrender.

When he learns from the ship's doctor that Mioche will never live to see France, the duke's interest in her becomes more intense. He is a bit of a prig, this duke, with an acute sense of his own importance, and most orthodox. According to his belief, Mioche is a lost creature; death means damnation for her. He discovers that there is a clergyman on board, who regards with horror all thoughts of approaching the wanton, even to save her soul. And so the boy of twenty-one sets about the task himself.

#### "IL M'AIME"

And Mioche? Poor Mioche!

Naturally she sees only the sudden, vital interest the youth takes in her welfare. She construes his every word and look into a passion for herself.

Having learned during the casual chatter of a game of cards with his friends that the dying girl is suffering terribly because of the scarcity of air in her small, inside room, the English boy gives orders that she is to have his cabin-de-luxe.

Mioche has only one construction to put upon this. He wants her to be *chez lui*. In vain he explains, as he follows the doctor into the cabin to ensure her comfort, that she is *chez elle*. She prefers it the other way about. Then follows her one fruitless effort to seduce him. His pale, shocked face, solemn with his knowledge of her approaching death, does not, however, undeceive nor discourage her.

No premonition of her fate comes upon her until one night when she awakens from her fitful sleep to see her maid stealing her jewels.

"Is it so near then?"

The maid is overcome at the sight of the suffering she has caused. Mioche's

only grief is the significance of the theft, and the woman swears to her that she is not in danger of death. But Mioche does not believe. At last she is afraid.

#### CONVERTING A PARISIAN HERETIC

And then she wants the English boy. He comes to her with the doctor. The two men exchange a look that means much for Mioche, but she does not see it. The doctor gives her a needleful of morphine, and Mioche, coquette until the last, settles herself in a fauteuil near her mirror. She fixes her brilliant eyes upon the young man who has seated himself beside her and, bending forward, takes her hand. For the first time he lets her read in his face some reflexion of the shadow which is so rapidly falling upon her. His boyish efforts to induce her to believe in Christ are very touching, and so are her attempts to find an interest in the subject. She is a little scoffer, a *libre penseur*.

But this young, last lover, as she continues to think him, wants her to "believe." He is most earnest with her.

Ah, well! she believes.

She is very whimsical over it, but the boy takes her at her word, and his face shines with the joy of his victory.

He cries: "Vous êtes sauvée!"

At this she smiles a little ironically, but settles back quite contentedly as he begins to read to her the story of Lazarus. This he does with much force and intelligence.

Can you imagine this scene before a Parisian audience?

Everybody looks straight ahead, half ashamed, and everybody is pleased to see that Mioche misinterprets everything.

She continues to smile.

She snuggles down comfortably into her fauteuil, and while the duke is reading the exquisite words with an air of great triumph, very quietly little Mioche dies.

She dies murmuring with a sly, childish content: "Il m'aime! Il m'aime!"

#### THE BURIAL OF MIOCHE

The managers gave several representations of the play with the last act omitted, but Monsieur Berton, the author, insisted that it be retained, and the law assisted him to enforce his wish. It is hardly more than a tableau—a burial at sea.

It is half dawn at sea—a beautiful, yet most obviously a painted scene. One is almost surprised when the figures move a little after the casket containing the body of Mioche has been committed to the deep. The duke strains probability by reading, not the burial service, but the story of Lazarus. But Beaman's reading has undoubtedly charm.

"Though he be dead yet shall he live."

And even the sailors listen. This is no mock attention.

The play is unique. According to all appearances, it is to have a long run. But in Paris one cannot be sure. Today the house is crowded; to-morrow the seats may be empty. Then a new play will be given at the Vaudeville.

But Art is not without courage, and those who watch their *Comédie* closely find many opportunities to see bits of delicate and attractive work, too subtle, perhaps, to please more than the few, which all too soon disappear in the whirlpool of theatrical events. Such a play is Mioche.

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ON GLOVES BY ORDERING  
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16 button glace; white, black and tan with pearl clasps. Regularly \$2.50—\$1.69  
16 button washable doeskin, full pique. Paris point. Regularly \$2.50—\$1.69  
16 button length, pure silk gloves, double finger, tipped (white). Regularly \$1.00—\$0.69  
16 button length, pure silk Milanese weave, double finger, tipped. Regularly \$1.50—\$1.00  
16 button length chamoisette, spearback, looks exactly like doeskin when on the hand (washable). Regularly \$1.50—\$1.00  
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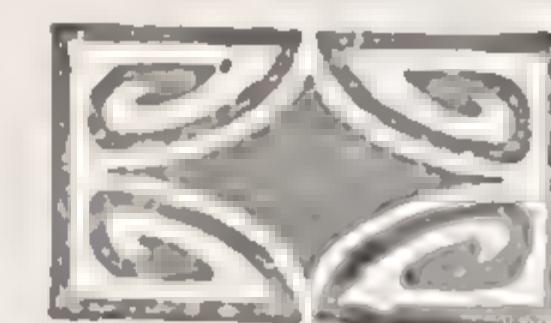
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Whatever your feather problem, bring it to us.

There is nothing to be done with feathers that we can't accomplish at moderate expense and most skilfully.

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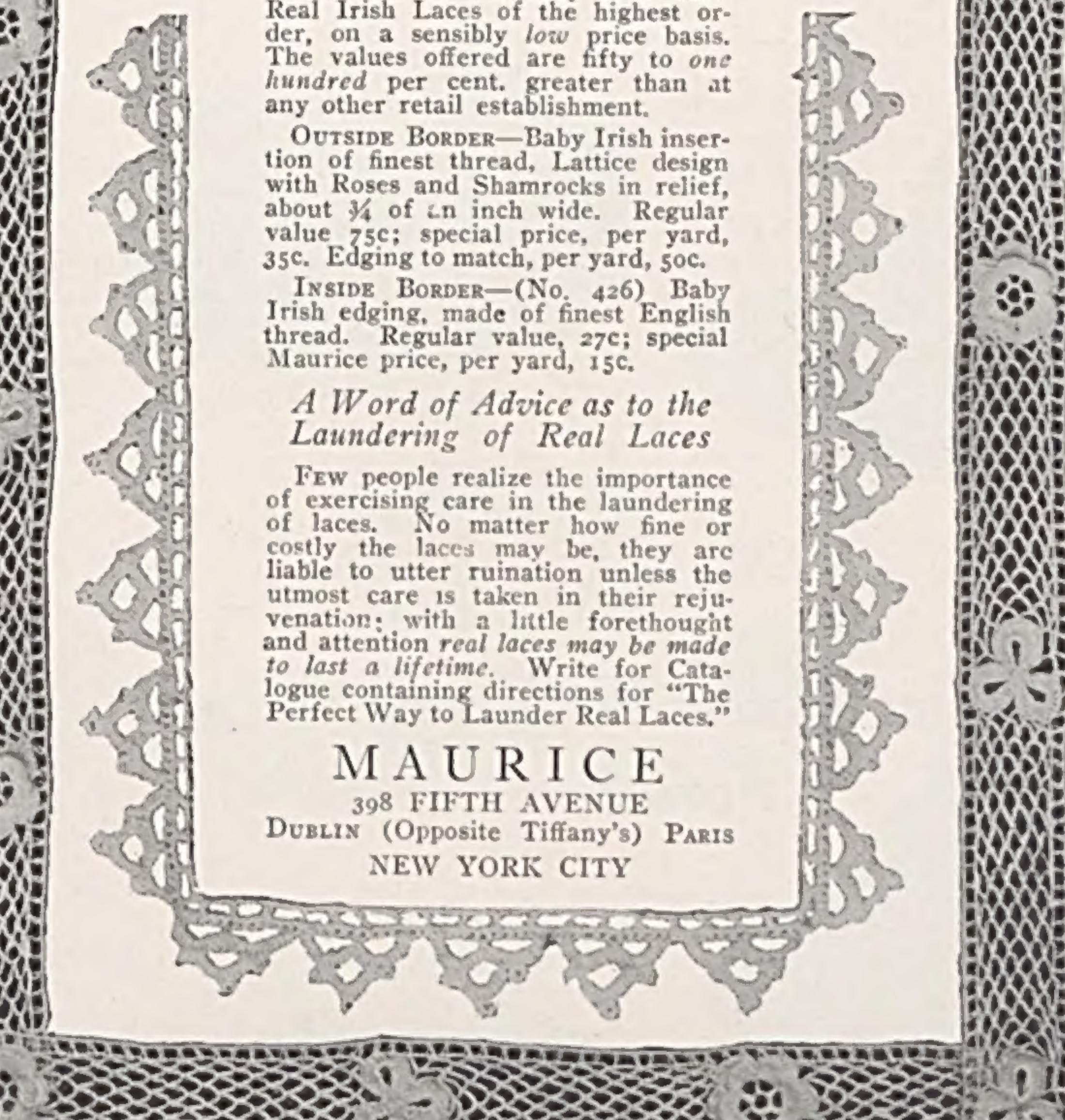
OUTSIDE BORDER—Baby Irish insertion of finest thread, Lattice design with Roses and Shamrocks in relief, about  $\frac{3}{4}$  of an inch wide. Regular value, 75c; special price, per yard, 35c. Edging to match, per yard, 50c.

INSIDE BORDER—(No. 426) Baby Irish edging, made of finest English thread. Regular value, 27c; special Maurice price, per yard, 15c.

*A Word of Advice as to the  
Laundering of Real Laces*

Few people realize the importance of exercising care in the laundering of laces. No matter how fine or costly the laces may be, they are liable to utter ruination unless the utmost care is taken in their rejuvenation; with a little forethought and attention *real laces may be made to last a lifetime*. Write for Catalogue containing directions for "The Perfect Way to Launder Real Laces."

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A copy of this brochure, now in preparation in our Paris office, will be sent on request, when the name and date of issue of the paper publishing this announcement is mentioned with the request.

Milliners and dressmakers of the United States, from Maine to California and from the St. Lawrence to the Rio Grande, whose business is with high-class trade, will find in Aitken, Son & Co.'s stocks not only the styles that are to prevail in the coming season, but all the elements that enter into the reproduction of these prevailing styles. Aitken, Son & Co.'s hat factory in East Twenty-sixth Street, New York, is the largest and the most modern in its equipment of all such devoted exclusively to the making of hats for women in New York City. In their workrooms at Broadway and Eighteenth Street, many of these hats are trimmed in reproductions of Paris patterns of the most celebrated makers, and variations of the same originated by their own skilled assistants.

Dressmakers who visit New York for the customary openings of model dresses, about the middle of September, will find that Aitken, Son & Co.'s selections of model gowns and wraps are not less distinguished for style and elegance than the milliners will find the earlier exhibitions are of hats and the goods which trim them.

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ALABASTRINE  
which keeps the nails in perfect condition and the hands smooth, soft and white. Price, 65c.

ODORCIDE  
Entirely nullifies the odor of perspiration. It is invaluable when playing golf, tennis and all other outdoor sports. Ladies should drop a little on their dress shields, or, better still, apply with an atomizer. DOES NOT CLOG THE PORES. 50c. and \$1.00.  
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BEECHAM'S ENGLISH PRIMROSE CREAM. An ideal cleanser; beautifies and rejuvenates the complexion. 50c.  
Complete List of Beecham's Preparations sent upon request  
On sale at R. H. Macy & Co. and all other leading Drug and Dry Goods stores in New York; Abraham & Straus, Brooklyn; Jordan, Marsh & Co.; R. H. Stearn & Co. and D. R. Emerson, Boston; Mass.; Marshall Field, Chicago; Meier & Frank, Portland, Ore.; Denver Dry Goods House, Denver; Raphael Weill & Co., Los Angeles, Cal.; John Wanamaker's, Geo. Evans and Strawbridge & Clothier, Philadelphia, Pa. Or by mail upon receipt of price (add 10c. for postage), from Dep't V.  
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Forever*

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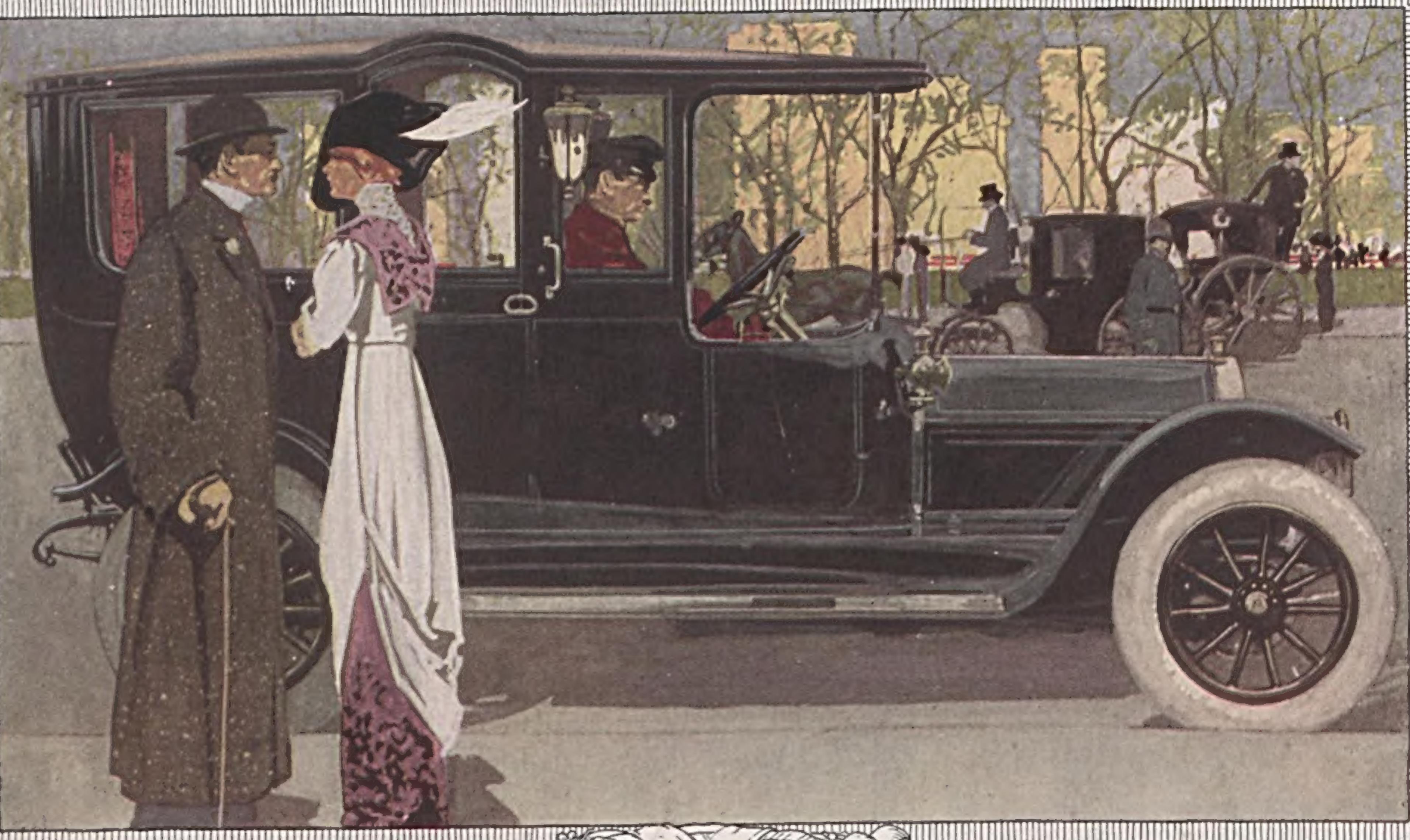


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